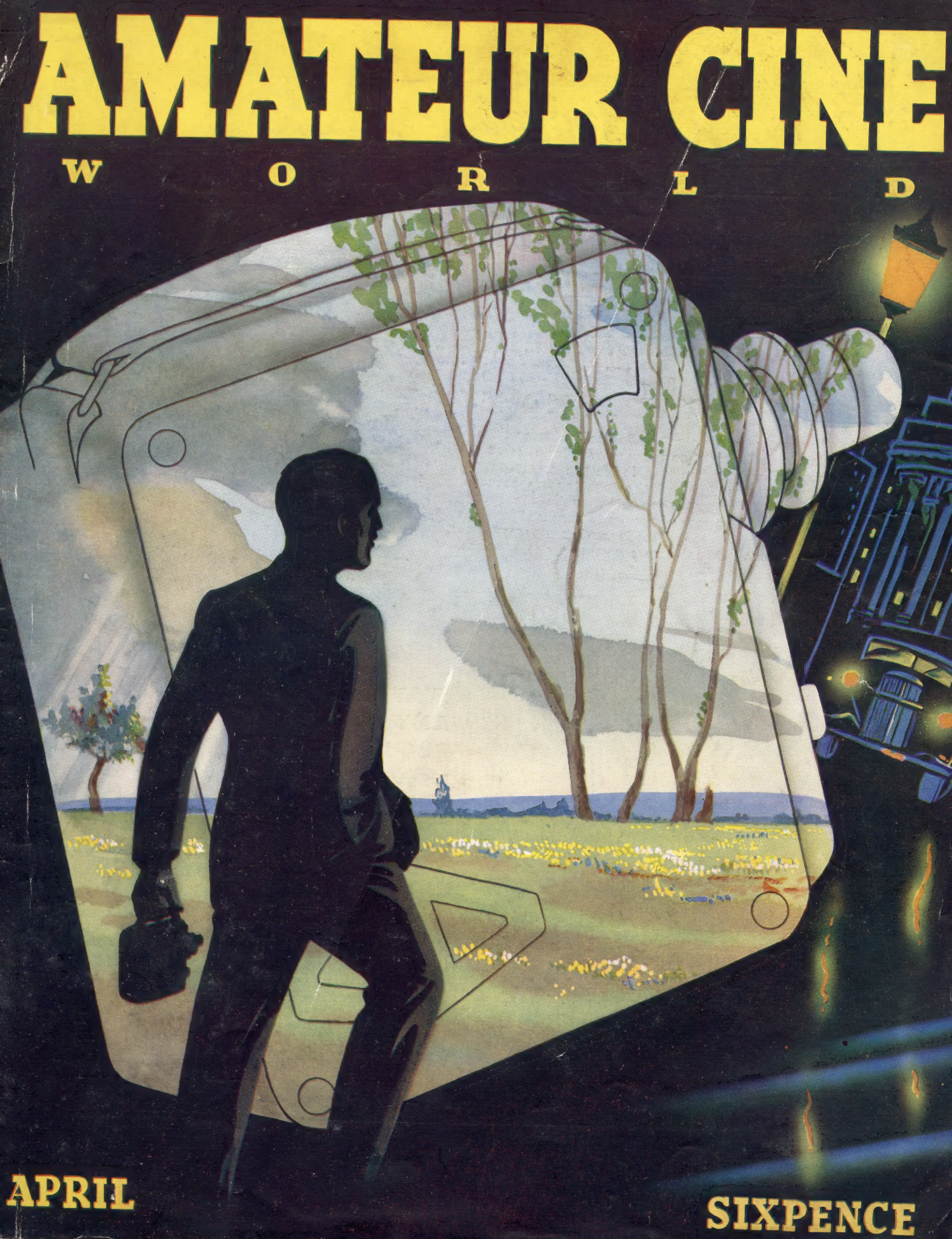
AMATEUR CINE WORLD



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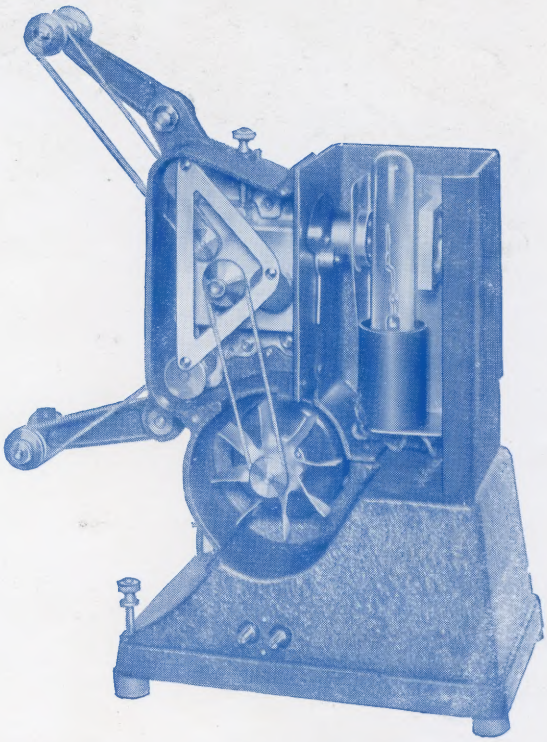

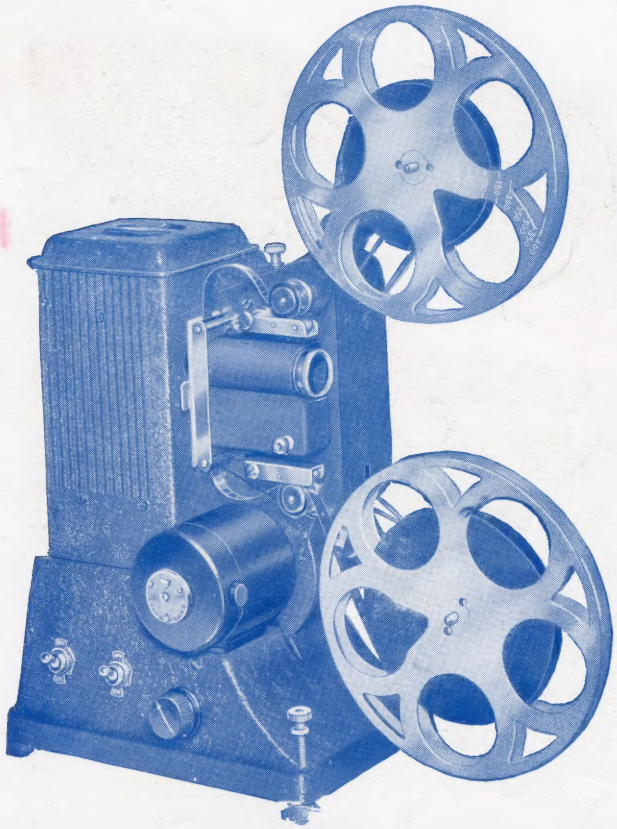

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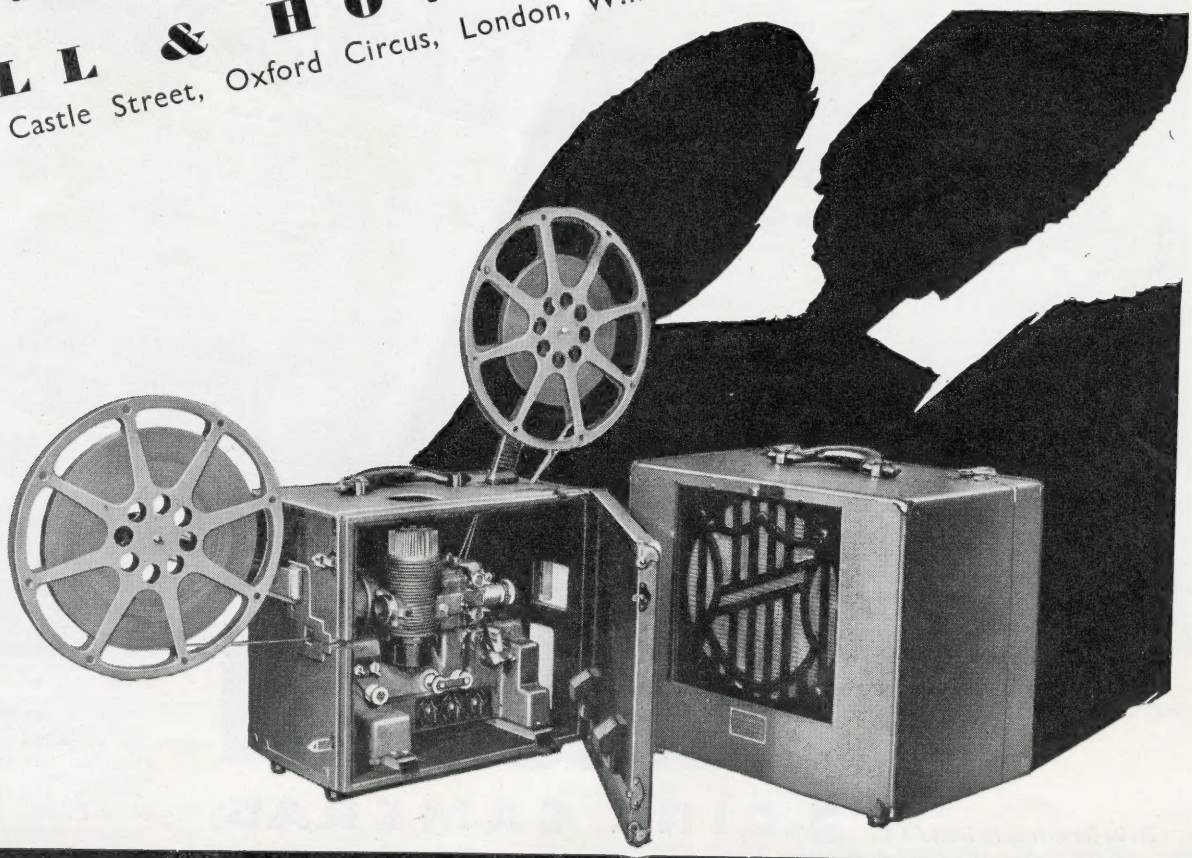

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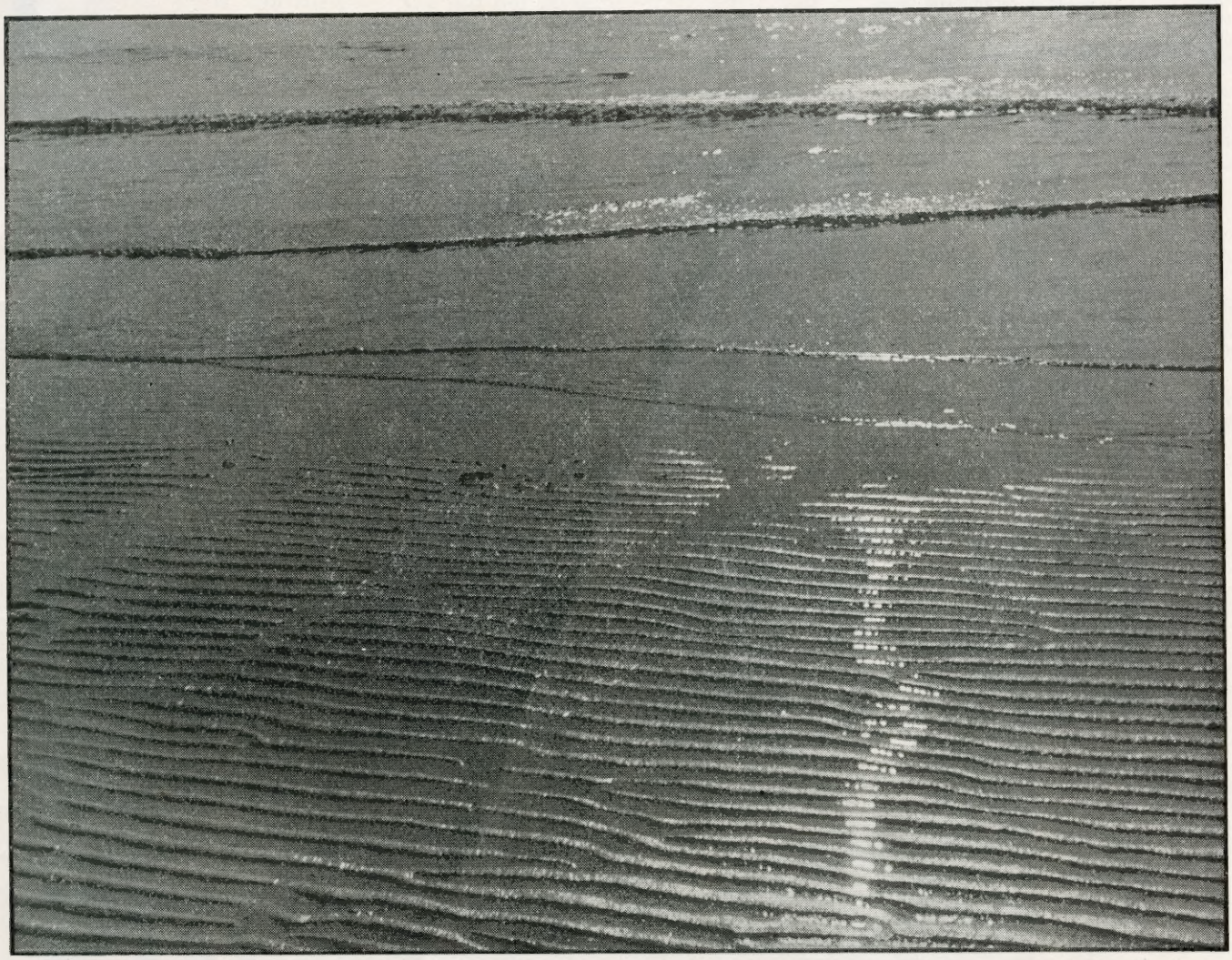

PRINCIPAL CONTENTS

THE EDITOR TO HIS READERS 5
IT BEGAN LIKE THIS. By Basil Wright 7
USING THE TELEPHOTO LENS. By H. A. V. Bulleid, M.A. 10
THE AMATEUR FILM PLAY—3, SYNOPSIS TO SHOOTING SCRIPT. By Alfred Gordon Bennett 13
TITLING WITH KODACHROME. By John Martin 17
MORE ABOUT CONTINUITY. By A. Vesselo 21
CORRECTED FOR PARALLAX. By A. S. Hawthorne 23
SCREEN AND SPEAKER. By Norman Dyer 24
READERS' FILMS REVIEWED 27
TECHNICAL FEATURES OF SOME APRIL RELEASES. By A. Vesselo 32
WHAT THE SOCIETIES ARE DOING 37
WHAT'S NEW IN APPARATUS 44
YOUR PROBLEMS SOLVED 47

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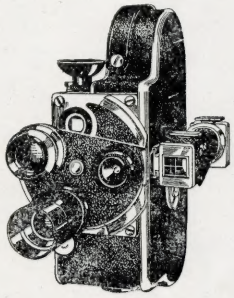

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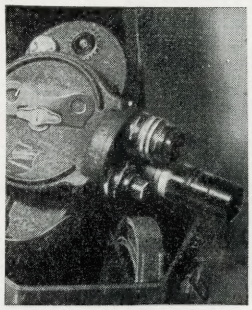

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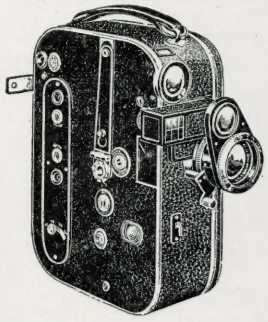

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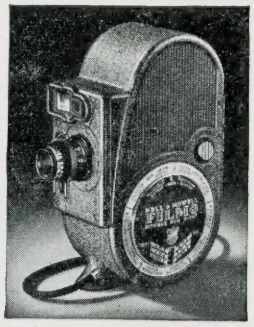

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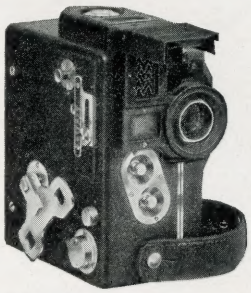

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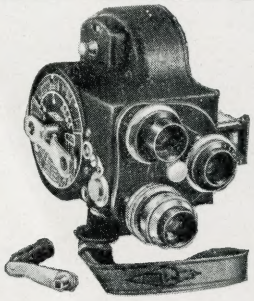

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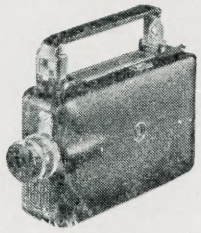

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The Triumph of 8mm.—and Sound Accompaniment

THE triumph of 8mm. and of imaginatively chosen and handled sound accompaniment was the outstanding feature of the recent performances of the *Amateur Cine World* prize-winning films. At a throw of ninety feet the 8mm. film showed up remarkably well. Indeed, some members of the audience doubted whether we were using the ordinary models of the Bolex, Filmo and Siemens machines such as are available to everyone. But, as the conjuror has it, there was no deception whatsoever. We did not in some mysterious way boost up the illumination, nor did we dope the screen with some mystic preparation. Indeed, we were the whole time working under somewhat difficult conditions.

Behind the Scenes

We think that our readers would probably be interested to know something of what went on behind the scenes. The theatre is used for the projection of 35mm. sound films and is, of course, equipped with the usual projection room. The suggestion was that we should project from the side of the auditorium, because although amateur films had been shown there before, they had never been screened from the projection room. We said that that was no reason why they shouldn't be shown from the projection room on this occasion. We were not bothered about the 16mm. films, but we must confess that we were doubtful of the 8mm. at that throw.

It was, however, one thing to demand the projection room and another to fit ourselves into it. The two big standard sound projectors were clamped in position and it was, of course, impossible to have them shifted. And that meant that we could not use the two ports through which the films are normally projected. The only alternative was to use the viewing ports and sandwich an 8mm. and a 16mm. projector in between the standard machines. The projectionists had therefore very little room in which to work. Nevertheless, only on one evening did the conditions at times defeat them.

Then another difficulty arose. With the viewing ports used for projection the H.M.V. crew at the twin turntables could not see the screen. It was essential that they should be able to see very clearly since precise synchronisation was necessary in many cases. And even had the viewing ports been available it would still have been impossible for them to have got a clear view through them, for the sound equipment was in a corner of the projection room away from the ports. Since sound films are normally projected there was no necessity to instal the turntable equipment in such a position that a view of the screen is obtained. However, by fitting up a mirror in such a way that it reflected the image, the drawback was overcome.

Mood Music

Undoubtedly much of the success of the presentations was due to the masterly sound accompaniment. We have never heard better accompaniment to amateur films. We do not refer so much to the felicitous 'effects' —the rumbling stutter of the electric drill in " Deepening River " (actually what the audience heard was not a record of a drill but a slowed down record of machine gun fire), the admirably synchronised effects in the dock scenes in the same film, the wheezy gramophone record for " Where Can They Go ? " in the sequence which shows a gramophone of the old horn type, the barrel organ in the same film, the pounding of heavy seas, the crying of gulls, the bleating of sheep, the clacking of a typewriter . . . these assisted the 'atmospheric' effect in a striking manner, but it was the background of music, carefully chosen and synchronised to interpret the moods of the

(*Continued on next page*)

If you go for your holiday to Switzerland this year, remember that successive shots of mountain ranges, unrelieved by any human interest, can be somewhat dull.

The EDITOR to his READERS

(*Continued from previous page*)

various sequences, that played such an effective part in the presentation. Every shot in each film was listed and detailed cue sheets prepared. Altogether about a hundred records were used, in many cases only a few grooves.

We should like to thank the many readers who, by telephone and letter, have expressed their appreciation of the shows. Here is one interesting letter: "I felt I should like to write and thank you for the splendid film show you gave all your guests last night. I am particularly grateful not only for the opportunity of spending a very interesting and enjoyable evening, but because as a very green beginner working on my own, I have learnt from these prize films many valuable lessons and gained a standard of comparison against which to pit my films of the future." Our correspondent goes on to say that he feared he might have gone away from the show disheartened with his own efforts, but is glad that he did not. Indeed, he left "fired with enthusiasm" to do better and better or "at least never to do so badly again."

Potentialities of Substandard Film

We of *Amateur Cine World* have never pretended that because a film wins a plaque in our competition it follows that it must be a perfect production. There are faults in all of the films, but so there are in the great majority of professional 'shorts.' We do, however, claim that any film that wins one of our plaques is a very good film. Our main object in organising the shows was to give the lone amateur an idea of the standard to aim at, an indication of how his films compare with those of other movie-makers. If the prize-winning films spur him to greater effort he has paid us very generously for his seat.

"As one privileged to be present at the screening of a selection of the 'Ten Best Films of 1937,'" writes another reader, "I feel that I must express to you my very sincere thanks for a very interesting and instructive evening. I started with a cine camera in August last, with only a desire to portray to an infant son (at some future date) his life from the age of four months. I now feel that I cannot allow him to be my only focal point, having realised the enormous possibilities of the sub-standard film.

What Do You Think?

"One must congratulate the producers of these excellent films and I for one would be pleased to read of their experiences and difficulties in producing them—if you could prevail upon them to unfold their stories for publication." Probably many others of those who saw the films or will in the near future (for they are to be shown at Glasgow on April 13th and at Manchester on April 20th—further details below) would like to know something about their production and we hope next month to publish some notes on each. It would be interesting, too, to learn readers' opinions of the films. It would seem that few of the audience were agreed as to which was the best. If readers care to let us have their views on the presentations (adverse criticism will be welcome) a selection could probably be published that would be of considerable value.

We are sure that our guests would like us to thank Mr. Andrew Buchanan on their behalf for his talk at each of the performances. It meant his giving up every evening for a week in the service of the amateur and it is a measure of his immense enthusiasm and good nature that he so cheerfully agreed to do so.

The popularity of the shows has decided us to make public exhibitions of the *Amateur Cine World* prize-winning films an annual event. So when you make that extra special film this year remember that if it is judged one of the "Ten Best" it will probably be shown to a critical audience of considerably more than a thousand cine enthusiasts. As practical movie-makers themselves they will be tolerant of slight errors, but they will expect to see a really worthwhile film. It will be shown on a screen the size of which will not deal kindly with faulty exposure. But at least you can be assured that no matter what gauge of film you favour, your film will screen

(*Continued on page 56*)

Why not try a few experiments with shadow effects? Suitably handled they can provide both comedy and drama.

IT BEGAN LIKE THIS

2. BASIL WRIGHT

Even as a very small boy the young Basil was highly intrigued by the camera.

Great interest has been aroused by the announcement in a recent issue of "Amateur Cine World" of the publication of a series of potted autobiographies by eminent members of the professional and amateur film movements. The professionals will tell you how they first became engaged in film production, the difficulties they had to contend with, the things they have learnt. The series began last month with Mr. Andrew Buchanan's autobiography. This month Mr. Basil Wright, formerly an amateur, and famous for "Song of Ceylon" (among other documentary films), contributes.

CINEMA had enjoyed eleven years of life when I was born and by the time I went to my first movie (at Sidmouth, Devon) in 1913, films were pretty well established. I saw a hand-coloured scenic of Switzerland and a highly spectacular production based on Lytton's " Last Days of Pompeii." The eruption sequences made a vast impression on me (I was six years old) and from then on I became a passionate film fan, with a predilection for Red Indian stories (there was one magnificent serial which made the suspense between instalments a positive torture) and dramas of Chinatown. As for " Way Down East " and " Orphans of the Storm," they are to this day engraved on my memory almost shot for shot.

Films, in fact, always made a more direct and lasting impression on me than the theatre. Meantime, however, I was following a somewhat priggish scholastic career at Sherborne and by the time I went up to Corpus Christi College, Cambridge, I had decided, with an arrogance only possible to the prig, that I was going to be a highly successful novelist, writing superb poetry in my spare time.

Accordingly I began to flood the Cambridge weeklies (there were four) with quantities of literary efforts and also wrote part of a novel (very turgid and grim) which I had the sense to burn. I also continued the amateur theatrical activities with which I had tormented the House Dramatic Society at school.

Then a friend suggested I should do some film reviewing for the " Granta " and I accepted, first because it meant free seats at two Cambridge cinemas each week, and second because it gave a chance for more writing. This action sealed my fate. Dupont's " Vaudeville " arrived and for the first time I realised the real potentialities of cinema. With a zeal only possible to a highbrow undergraduate I began to analyse and criticise these potentialities and decided that Films Were a New Art Form. (This view I still hold, though somewhat modified and without the capital letters). The Best Films Came From Germany (the Soviet films had not yet been shown in England) and I saw most of them both in England and in Germany itself during the Vacations. And when I was about to reach my majority I petitioned my parents to celebrate the occasion by giving me a camera and projector. They did. A Cine Kodak with an f/1.9 lens, and a Model B projector.

That same summer (1928) the First Film was made. The scenario had long been discussed by Michael Bonavia (who has since very sensibly become famous as an economist and a writer) and myself. We both held similar views about the film's possibilities as regards " real life " material and had both been impressed by the Ruttman-Freund film " Berlin." We decided to make a film about London, but to go one better (so we

(Continued on next page)

The Author

BASIL CHARLES WRIGHT. Born 1907 in London. Unmarried. Educ. Sherborne, Corpus Christi Coll., Cambridge (B.A. Hons., Classics, Economics). Began work with John Grierson at Empire Marketing Board in 1929. Under Grierson's producership has directed THE COUNTRY COMES TO TOWN, O'ER HILL AND DALE, LINER CRUISING SOUTH, CARGO FROM JAMAICA, WINDMILL IN BARBADOS, GATEWAY TO THE EAST, THE SONG OF CEYLON (Gold Medal and Prix du Gouvernement, Brussels Film Festival, 1935). Co-directed NIGHT MAIL with Harry Watt. In 1937 formed Realist Film Unit, and directed CHILDREN AT SCHOOL. Film critic to 'The Spectator' and 'World Film News.' At present directing a film on Scotland and the Scots character.

On location at the Basque Children's Camp, 1937. Mr. Wright, who is seen with arms folded, appears to be as good a listener as he is a film producer.

(Continued from previous page)

It Began Like This:

thought) and introduce a Symbolic Character in the form of a Young Man Who Came To Town From the Country And Got Lost In the Whirl Of the City And Went Mad And Threw Himself Under A Motor Car And Died In Fearful Delirium.

We knew nothing about cutting, so we shot each scene in the order of the scenario and left it at that. The film was 500 feet long and, horrible to relate, the part of the young man was taken by myself. We premiered the film at Cambridge, with lots of sound effects and it went down quite well. Moreover, Robert Herring, of the *Manchester Guardian*, gave us a write-up of a most encouraging nature. The film, by the way, for reasons which it would be embarrassing to divulge, had the cryptic title of "Poodabaer."

A scene from Mr. Wright's G.P.O. film, "The Song of Ceylon," in the making. Another still appears on the opposite page.

By this time the Russian films had arrived. I went into an ecstasy of highbrowdom and artiness and made a number of unintelligible films (some of them only redeemed by my mother's born acting ability) and developed an epileptic system of "montage" which fully made up for the lack of it in the earlier film. I joined clubs, societies, discussion groups. And I was fully determined that Cinema was the only proper medium of expression in this New Age and that I would make it my career.

The Naturalistic Film

Behind all this nonsense there was, I suppose, a genuine feeling for the possibilities and I know that I always wanted to develop a naturalistic film from the tenets established by "Nanook," "Moana," "Berlin" and the early Russian efforts. But in 1929, when I left Cambridge, I had no clear idea as to how this was to be done and I spent some time looking for any old job in any old studio, without the slightest success.

Then the Film Society showed Grierson's "Drifters," which crystallised for me the rather cloudy aims and desires of my own mind; it was, in fact, the epitome of all I wanted to see happen in the world of cinema and I wondered how on earth I could best lay siege to its director. At which point something rather like the Hand of Fate intervened, for I received a letter from Grierson saying that he had seen one of my amateur films, liked the cutting, was about to form a small Unit for the Empire Marketing Board and would I go and see him . . .

I went. In a rather ferocious manner Grierson offered me a job of making a 500 feet film out of two reels about cocoa on the Gold Coast. I accepted and retired to a basement in Whitehall with the material, with a projector on which I at once destroyed 500 feet of print by threading it the wrong way round and a bottle of anaemic cement. I was paid a lump sum for the job and this had to include titling, etc. In the end I lost on it. But I did get a permanent post, at £2 a week, as an editor. I have been working with Grierson ever since and owe any ability I possess to his training, his advice and his unparalleled sense of cinema. In twenty years' time I hope still to be working with him.

Those Early Days

Those were the first days of what is now called the Documentary Film Movement. It was in January, 1930. We had a virtually unheated cutting room, some material for editing, no cameras and practically no finance. We were joined almost at once by J. D. Davidson and John Taylor and since then the whole movement has rolled on like a snowball gathering people and films in increasing numbers year by year.

But to me there is a nostalgic lustre over those early days full of memories of the first join I made which didn't come unstuck, of the day I was caught smoking in the cutting room by an L.C.C. inspector, of the hand-turned projector, throwing an image on to a piece of blotting paper two feet from the lens, through which, with aching arms, I drove the first copy of "Turksib" to arrive in this country; but above all, of the staggering day when I was allowed to go out with a hired camera (DeVry) and shoot four shots of trees on Hampstead Heath to insert into a film I was editing about the Canadian timber industry. (With poetic fervour, I shot the same trees which overshadowed the first location of my first amateur film).

The Intimacies of Film-Making

And then later on, more bitter memories of directing my first film, called "The Country Comes to Town." This showed the organisation behind the picturesque farms and landscapes of Britain's countryside, which makes possible the daily supply of fruit, vegetables and especially milk, to every doorstep in the country. It as near as anything showed nothing at all, for I relapsed for weeks into a panic-stricken incompetence and was sent back by an astonishingly patient Grierson to re-shoot sequence after sequence.

By Basil Wright

My trouble was not that I didn't know what I wanted, but that I had a curious form of self-consciousness which prevented me from insisting on getting the exact shot necessary, and, worst of all, made me jib away from the intimacies attendant on filming and directing ordinary human beings. It was years before I got rid of this and still to-day it sometimes starts creeping back on me when I am tired or (more likely) lazy.

Since then I have made films in Scotland, in Gibraltar, in the Balearic Islands; in factories, fields, schools and even in film studios; I have shot 32,000 feet on a six months' tour of the West Indies and British Guiana, during which I had to work single-handed, as director, cameraman, production manager, accountant and transport officer; I have filmed in Ceylon, with a vast staff of assistants, bearers, motor caravans and other paraphernalia; and I have almost certainly made more mistakes to the foot of film than any other living person. I have also had to appear as an actor under the directorship of Cavalcanti at the G.P.O. Film Unit. (This meant my spending a week in a dinner jacket, opera hat and a large black beard, as a villainous person engaged in preventing the news of the lowering of the telegram rates being passed on to the public). I have also had to sit at a desk and taste the doubtful joys of company management and the other activities of what I believe they call "executives." I have even been a film critic.

On location for "The Country Comes to Town," 1932. You will recognise Mr. Wright who seems to be sizing up the pros and cons of something or other.

The Value of Team Work

If I have learnt anything from all this, it is that a director cannot work without a producer; that it is rash of a director to try and be his own cameraman and, most important of all, that the making of a film depends on teamwork, controlled in its efficiencies and its loyalties by the determination (almost amounting to insanity) of producer and director that the film shall get its message across in the most convincing way.

A final word, if I may, to the amateurs. To most of us in the documentary movement they represent a potential force of social and civic value. They have in their power the economic forces; they have also the possibilities of technique denied to workers on standard film, who are bound by bulky apparatus and who are to some extent denied the intimacies which go with a light and easily-worked hand-camera. I often think with envy of the possibilities awaiting the go-ahead amateur groups, possibilities of starting a service of analysis, dramatic presentation and even propaganda, on behalf of the community in which the group exists.

Do Not Imitate Elstree

Only a few weeks ago I was asked to be one of the judges in an amateur film competition and it was with great pleasure that I saw the major awards unanimously given, not to the imitation Elstree efforts, not to the filmed amateur theatricals, but to two films which dealt with the subject of "Safety First." One of them treated it strictly as a message to the school children of an industrial area; it was made by the Salford Amateur Film Society; the other addressed itself to adults and children in a London Suburb; it was made by Mr. Mantle, of the Beckenham Film Society. Both of them, because they set out to do a badly needed social job in their own area, are, to my mind, the best and most interesting amateur films I have yet seen.

I only regret that I, in my amateur days, wasted film on the highbrow stuff I have already described in this article. For I believe that film, whether 8, 9.5, 16 or 35mm., can be used for vital social purposes and that it is in this field that amateurs have the greatest potentialities.

The G.P.O. Film Unit filming a scene for "Song of Ceylon," 1934. The author is at the camera. John Taylor, left centre, is taking a still.

Using the TELEPHOTO LENS

Our enquiry department frequently receives queries about the use of telephoto lenses; which is the more generally useful, what allowance one should make on exposure, and so on. Here is a practical, non-technical account which we hope will answer many enquiries, but readers can always, of course, obtain technical data through the 'Replies to Readers' Service.

By H. A. V. BULLEID, M.A.

An unusual shot and one that requires considerable care in the judging of the right exposure to give.

THE description, "telephoto lens," is generally applied to all lenses of greater focal length than standard ($\frac{1}{2}$ inch, 20mm. and 1 inch, for 8, 9.5 and 16mm. film respectively) and refers to their property of "photographing from a distance," i.e., apparently bringing the subject nearer to the camera.

In fact, the telephoto lens *magnifies* the image, so that it occupies a greater part of the film frame and hence appears larger. Hence, also, less of the subject is shown in the frame: this is alternatively expressed by stating that the telephoto lens has a narrower angle of view than the standard lens.

For any lens, telephoto or otherwise, we have the formula:—

$$\frac{\text{Distance of camera from subject}}{\text{Width of picture photographed}} = \frac{\text{Focal length of lens}}{\text{Width of film frame}}$$

Applying this to various lenses yields the following table, which gives the camera distance necessary to include ten feet width of subject. The table also enables one to see the relative magnifications on the different sizes of films, assuming frame widths of 5, 8.5 and 10mm. for 8, 9.5 and 16mm. films respectively . . .

CAMERA DISTANCES TO INCLUDE TEN-FOOT WIDTH OF SUBJECT

Focal length of lens		12.5 mm.	15 mm.	20 mm.	25 mm. = 1"	2 in.	3 in.	4 in.	6 in.
Film Size	8mm.	25	30	40	50	100	150	200	300
	9.5mm.	—	17½	23½	29½	59	88	118	176
	16mm.	—	15	20	25	50	75	100	150

It will be seen that the width of the picture taken in from a given distance is inversely proportional to the focal length of the lens: if a 1 in. lens takes in 30 ft., a 3 in. lens will take in 10 ft. Or, to take in 30 ft., the camera with the 3 in. lens must be taken three times as far away from the subject.

What Lens to Get?

The cameraman who has hitherto only used a lens of normal focal length and who decides to secure a telephoto is best advised to get one of three times the focal length of his normal lens. This is, in practice, the most useful for a general-purpose telephoto lens: that is, a 1½ inch lens for 8mm. film; 3 inch for 16mm. and either 2 inch or 3 inch for 9.5mm. film.

Having bought the lens (at considerable expense), several queries at once arise.

(1) The iris opening is much larger at the same f-number than with the normal focal length lens: why?—Because the telephoto lens has a narrow angle, hence does not "see" such a wide vista, so that a bigger opening is required to allow the same total quantity of light to reach the film.

(2) Following from the above—can the f-number be set direct from the exposure meter reading just as with the normal lens?—Yes, but a little more discretion than usual is required. Suppose the general view was a market-place and the telephoto lens was used to pick out a close-up of a white poster; then less exposure should be given than that of the meter reading; for supposing that a meter reading could be taken near to the poster, its whiteness would cause a smaller stop to be indicated.

All Will Be Well . . .

Using the Smethurst High-Light method, all will be well so long as a first-class panchromatic emulsion is employed and so long as the detail to be registered by the telephoto lens is subject to the same light source as the remainder of the subject.

The foregoing sounds complex, but resolves itself into a practice of the normal discretion always called for in making decisions about exposure.

(3) The lens moves much more when the focus is adjusted: this appears to be a complication?—Only involves routine care in setting the focus. But actually most telephoto shots are made at "infinity," so in practice elaborate tape-measure work is *not* necessary!

(4) How about depth of focus?—This is less than for a normal lens at any given aperture. But the telephoto lens is seldom used in cases where depth of focus is required, so it doesn't really matter. Indeed, one mostly uses the limited depth of focus as an asset, for such cases as where it is desired to make a close-up appear sharply against a diffused background.

(5) The tiny little picture seen in the finder is too absurdly small to be properly seen?—One gets used to this: first look at the detail to be filmed without the camera, then through the finder for the normal lens and set up the camera with the detail in the centre of the field: then locate the detail in the actual area included by the telephoto lens.

Viewfinders

Some finders may be masked so that only the area included can be seen; others have the front frame engraved with a rectangle to indicate the field for the telephoto lens, in which case one can see much more than the lens can and one has to concentrate on the area bounded by the engraved lines. It is, however, generally possible to fit a cardboard mask over the front frame of the viewfinder, an aperture being cut in this mask giving the exact field included. This certainly saves the distraction of having to think about the engraved lines, although it must be added that after experience has been gained one frequently reverts back to these engraved line finders, because it is often desirable to consider the detail in relation to the wider field included with the normal lens.

While on the subject of viewfinders it must be emphasised that accuracy is extremely important with a telephoto lens in use. Any slight error, which would hardly be apparent in a long shot using a 1 inch lens, will be magnified three times with a 3 inch lens. Everyone knows that viewfinder accuracy becomes more and more important with the camera brought nearer to the subject and another way of looking at the importance of this accuracy when a telephoto lens is being used is to consider the telephoto lens as bringing the camera three times nearer to the subject.

Trying Out The Lens

Consideration of the foregoing queries will suggest the following procedure when a telephoto lens has just been purchased and is to be handled for the first time:

(1) Shoot a general view, e.g., landscape or clouds, with the normal and then the telephoto lens, at the same aperture.

(2) Choose a camera position to include objects at different distances; say three trees, at 8, 18 and 30 feet from the camera and with an oblique camera-angle so that they can all be clearly seen. First shoot with the normal lens, shifting the focus from 8 feet to infinity during the shot. Repeat with the telephoto lens, again altering the focus while shooting.

(3) Set up the camera so that, according to the viewfinder, some bold and well-defined object such as a large poster is *just* included and expose a few frames.

(4) Repeat (3) with the camera held in the hands (as steadily as possible).

The above simple experiments will occupy only about two feet of film and the information (and *experience*) they will yield repays this a hundredfold. They will show:

(1) Direct comparison of the lenses, same density of image.

(2) Practically no change in appearance with the normal lens, but a very marked going in and out of focus of the three trees in turn, with the telephoto lens. Also, marked "bunching-up" of the trees as the telephoto lens sees them. The depth of focus effect can also be duly examined and contrasted with that of the normal lens.

A very pleasantly composed picture. The still photographer would probably suggest that the child is awkwardly placed since the bush in the background appears to be on her back, but such faults are not so noticeable in moving pictures.

The Necessary Tripod

(3) This enables one to check once and for all, by examining the film frames, whether the finder is accurate.

(4) Just to demonstrate that it is impossible to hold the camera steadily enough in the hands, with a telephoto lens in use! Apart from wobbliness that will be apparent on the screen, an examination of the film strip will show numerous blurred frames, whereas those taken in (3), from a tripod (as all such shots *should* be taken) will be dead sharp.

We have seen that the telephoto lens has a narrow angle of view, so that it sees part only of the subject and

(*Continued on next page*)

Using the TELEPHOTO LENS

(*Continued from previous page*)

hence presents a magnified or "nearer" view of it. From this basic property follow other incidentals that must be appreciated if the lens is to be fully exploited.

Using a telephoto lens is *not* the same as using the normal lens with the camera proportionally nearer to the subject, because the former case includes foreground details which in the latter would be behind the camera. Hence, the telephoto lens shows much *more* foreground and middle-distance than the normal lens does and this causes the bunching-up effect so often noticed, for example, in news-reels.

Since the boys are happily engaged in amusing themselves they are not camera-conscious, but in cases where the subjects are difficult to handle a telephoto lens is a great advantage.

Again, if a person walks towards the camera when a 3 inch lens is being used, he will have to walk three times as far as normal, since the camera is three times as far away from him as it would normally be: so on the screen he will appear to walk at one third of his normal speed. The shot would, in fact, have to be three times the footage required if it were taken with a normal lens. One sees this a lot in news-reels—race-horses approaching the camera at a snail's pace and so on.

Photographing Moving Objects

Conversely, movement *across* the frame, i.e., sideways to the camera, is three times as fast if filmed with the telephoto lens, since the frame width is narrower and the movement occupies it for only one third of the normal time. It follows from this that, if a panorama shot were made with a telephoto lens, the camera would have to be swung round three times more slowly than for the normal lens. I say "would" because the telephoto lens in practice is never used for pan shots except in the special case of, for example, following racing cars, etc.

Summarising the properties of a telephoto lens . . .

(a) the picture is bunched-up and foreshortened

(b) movement towards or away from the camera is slowed down

(c) movement across the frame is speeded up

(d) any unsteadiness of the camera is magnified

(e) distortion in comparative depth is reduced.

It should be explained that (e) follows from (a). This simply means that, for instance, a close-up of a human head is less distorted if filmed from a distance with the telephoto lens than from near to with a normal lens because the depth of the subject (i.e., nose to ears) is much smaller in proportion to the camera distance with the telephoto lens. (Cases of *extreme* distortion occur with *wide-angle* lenses).

News-Reel Work

The telephoto lens *particularly* comes into its own in news-reel work by permitting the shooting of detail shots when one is confined to a single camera position; on unrehearsed documentary work, such as on a cruise, where details on shore can be picked out: in trick work for stealing intimate glimpses of unaware victims and generally for close-ups of inaccessible objects. Space prohibits us from examining more advanced uses, such as for differential focussing and faked perspectives, though the paths to explore have been indicated.

A telephoto lens is neither a luxury nor a highbrow toy nor a box of mysteries: it is part of the cameraman's equipment and without it he is working at a disadvantage.

BOOKS ON CINEMATOGRAPHY

We have received from the City Librarian of Bristol Public Libraries a very attractively produced book list, "The Cinema." It contains a selection of the more important books on cinema in the Bristol Public Libraries. Classifications include Law, Censorship, Theatre Design and Equipment, Scenarios, Writing for the Films, Film Acting and Cinema Employment, Photography, Colour Cinematography, Silhouette Films, Documentary Films, Amateur Cinematography and Periodicals relating to Films.

STOLEN PROJECTOR

Messrs. Cinex, Ltd., 70, High Holborn, London, W.C.1., inform us that a Paillard-Bolex model G16 projector, No. 30020, complete in case, was stolen when on show at Dorland Hall, Regent Street, recently. Should this machine be offered to any of our readers will they please communicate with Messrs. Cinex.

SYNOPSIS TO SHOOTING SCRIPT

This series of articles deals with the salient features of successful film-play production, not only for the club but also for the individual. In the introductory article the author gave some useful suggestions on the simple equipment required. Last month he dealt with choice of theme and the preparation of the synopsis.

If you want to get portraits of people then this is quite the wrong angle, but if the car has to be featured, with the people merely subsidiary, then of course it is precisely in the right context.

By

ALFRED GORDON BENNETT

(F.B.I.C., F.R.S.A., Author of "Cinemania," etc.)

TOWARDS the close of the previous article I gave a specimen synopsis for a short film-play of the "thriller" *genre* entitled, *The Unbidden Soul* and pointed out that the next stage in our production schedule would be the conversion of that synopsis into a finished scenario or "shooting script."

Before embarking on the detail work of this next stage, however, there are one or two observations to be made. The first is a reiteration of a statement already advanced to the effect that, although the specimen synopsis (inspired by a motoring mishap on Dartmoor) happens to have assumed the guise of a dramatic "thriller," that fact must not be taken too seriously, because it is essential to realise that the methods we have followed when writing it up and shall follow in the course of turning it into a "shooting script," apply equally appositely to any and every type of story.

The Simple Fundamentals

Special emphasis is laid on the above point in that I want the reader to appreciate that once the simple fundamentals of scenarising are grasped, many of the difficulties now confronting us with regard to this initial essay in photoplay production will be found to have disappeared automatically when we come to repeat the experiment. In other words, after the first attempt or so the task of writing a synopsis and, later, turning it into a scenario, will become almost second nature to the amateur.

He will have acquired that special and peculiar faculty for viewing all his material and potential material, in terms of action-pictures. All the phenomena of life, in so far as the screen is concerned, become translated into movement. It is this aptitude for envisaging everything in terms of motion that distinguishes the scenarist from other creative artists. Film-play writing is not fiction-writing, nor dramatic writing; and literary style, as such, does not enter into the matter.

It would be good cinema to imagine a scene in which a dog runs full pelt down a country lane; and even better cinema if it were arranged for the photographer himself to be pursuing the dog in a motor-car, thereby imparting to the shot a dual quality of motion.

Value of the Synopsis

Secondly, we shall find that a study of the synopsis of *The Unbidden Soul* will yield a lot of further vital information—information that we must have in our possession before writing the "shooting script." It tells us, for one thing, the exact number of persons required for the cast and the parts they will each have to play. There are four characters of clearly delineated type and the roles are, respectively, those of Doctor Denham; the Robot ("Femina Number One"); Mrs. Mallet (the housekeeper); and Sylvia Carmichael (Denham's fiancée).

Again we are enabled to decide how many actual scenes (or settings) and locations are required. Note that when shooting, each individual "shot" comprises a "scene" in itself—it is a self-contained image entity. At the moment I am using the word to denote the *place of shooting*—the correct technical term "set," being inapplicable as, in pursuance of the simplification policy, no specially constructed sets are going to be necessary.

Examining the synopsis, the expert scenarist or continuity-writer would be in a position to see almost at

(Continued on next page)

SYNOPSIS TO

(*Continued from previous page*)

Just the shadow of a tree, but the effect is striking in its lightness and simplicity.

once how the action of this particular play naturally arranges itself so that its various phases take place in certain definite—indeed inevitable—settings.

There will be scenes in Denham's laboratory, for instance; and in other rooms in his house; and at least one or two scenes in Sylvia's house during the time when she is making up her mind to pay him that unexpected visit. As I see it, visualising the finished picture, the action will transpire in the following settings: (1) Denham's laboratory; (2) Sylvia's bedroom or boudoir; (3) The landing or passage outside the laboratory; (4) The study or (alternatively) the lounge of Denham's house; (5) The entrance-hall of his house; (6) Outside the front door of the same.

There may also be an optional exterior scene which can be filmed in the drive leading to Denham's residence, or outside the garage there, where Sylvia perhaps parks her car during her call. And there is, of course, the final shot, or shots, of the burning building, which, being "fake" model-work, may be conveniently photographed on a table out-of-doors at night.

Small Cast Desirable

I have purposely kept the cast as small as possible because an overloaded cast, apart from the fact that it possesses little, if any, artistic advantage, only adds to the director-cameraman's complications; though in this case one or two additional minor characters such as a housemaid, a butler, or even a village policeman (unhappily, nearly always a figure of fun), might be introduced quite appropriately if desired. That is a question for the producer himself to decide. But one thing is certain and that is that four actors, all playing their parts realistically and well, are always to be preferred to eight actors playing artificially and in a state of obvious confusion.

Finally, lest it be imagined that it is not really feasible to produce a "thriller" of any value from the proposed synopsis (which was, at the best, most haphazardly inspired) and with only the equipment suggested in the introductory article, let me add that it is not only feasible, but it has actually *been done*—and done successfully, too.

A good many years ago I made just this play in question, with precisely the equipment I now propose, from the identical synopsis given, with those four characters, and in exactly the same settings. Not once, in these pages, am I going to ask you to tackle something that I have not already tackled myself.

The Characters

In the next instalment I shall venture to offer a few hints as to how to select your artists from among the people you know; how to assess their "photogenic" qualities (as the highbrows put it) and their abilities and develop whatever latent talent you may discover; how to test them for the parts they will be called upon to play and, finally, how to set about the responsible task of directorial instruction.

But for the present I am assuming that no doubts have cropped up as regards finding relatives or friends to fill the various roles, for it is no use writing the "shooting script" and then discovering, when everything is in readiness for going on the "floor" that a certain character will have to be omitted owing to unforeseen contingencies in the casting 'department.'

The omission of a character or the enforced intrusion of a new one might affect the script *in toto* to a degree the amateur would never dream of. If Mrs. Mallet had to be cut out because no suitable middle-aged female could be found to play her part, the introduction of a butler (Billings) to replace her *after* the script was completed, would mean that probably every scene in which the said Billings appeared would have to be re-written and re-"keyed" in conformity with the obviously very different psychology of his personality.

Sequences

Upon analysis, a "shooting script" is found to segregate itself into a number of sequences which, in turn, are themselves divided into scenes. The sequence in a script is, in fact, somewhat analogous to the chapter in the novel and the scenes, or sub-divisions, to the paragraphs. There is no hard and fast rule as to how many scenes a particular sequence should contain and a sequence is usually commenced with a fade-in in the same way that it is concluded by a fade-out. Adhering to the above analogy, the fade-in represents the chapter heading: the fade-out the blank space at the bottom of the page on which the chapter ends.

While it is both convenient and orthodox practice to divide the script into sequences in an amateur play that does not exceed one full reel in length, it is, in my

SHOOTING SCRIPT

opinion, preferable to run the action right through from first scene to last without introducing any major divisions —the appropriate fades and other effects being noted down on the script against the scenes to which they are relevant. The story of *The Unbidden Soul* can be unfolded quite comfortably in one reel of 9.5mm. or 16mm. film and that allowance of 400 feet includes all the necessary titles and sub-titles.

About the Gauges

Incidentally, I have, personally, no prejudice in favour of one gauge of film over another. In my own work I have used 9.5mm., 16mm. and standard size (35mm.) film, all with equal success. Admittedly, the larger gauges are a trifle more convenient to handle from the point of view of the cutting and editing processes, but that is all. As regards 8mm. film, not having had occasion to use this at any time, I must reserve judgment.

We shall then write our "shooting script" in the form of a continuous narrative, or rather, an unbroken succession of individual scenes, linked together by and interspersed with, sub-titles and numbered consecutively from 1 to 101, or whatever the number of the last scene may be. The number of sub-titles should, incidentally, be kept as small as possible and, actually, the story we have in mind could be told without any sub-titles at all providing that a brief, suitably worded prelude was inserted at the beginning just to outline the theme.

Preparing the Script

The script itself should be typewritten on quarto-size paper, double spaced with wide margins for notes, with the names of the characters in capitals (except in the case of sub-titles) and also the abbreviations describing the camera positions in capitals. Some script-writers like to headline each individual scene in capitals, thus: "DENHAM'S LABORATORY (INTERIOR), NIGHT" and type it on a separate page; but such meticulous exactitude seems to me scarcely justified and in any case results in a very bulky script. It is advisable to make a number of duplicates so that everybody connected with the production may possess a copy; and as a matter of mere tidiness and convenience, each complete script should be bound securely with stiff paper, or else slipped into a "spring-back" binding case.

As far as camera positions or "set-ups" are concerned, we shall find that a maximum of six "floating" stances will more than cover all our requirements. By "floating" I mean that any particular designation (such as long shot, for example) is open to be interpreted quite freely by the cameraman himself. There is nothing arbitrary or binding about the term. The six suggested (and most usual) designations are as follows: long shot (abbreviated to L.S.); medium long shot (M.L.S.); medium (or mid) shot (M.S.); medium close shot (M.C.S.); close shot (C.S.) and close-up (C.U.).

Main-titles, credit-titles and all sub-titles should, of course, constitute an integral part of the script and it is assumed that by the time the reader is ready to write the script he has more or less decided upon the wording of the titles and hence will be able to incorporate them. If not, the requisite spaces must be left in the script for their insertion at a later stage though this procedure is not to be recommended.

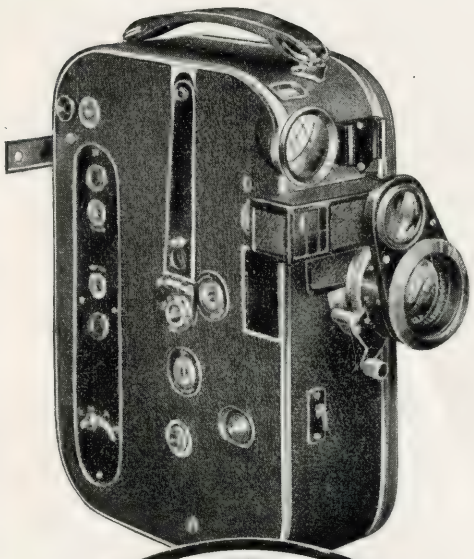
Make Descriptions Brief

I am not, in this article, concerned with titles, however, and am going to conclude it by giving you the wording of the first two (introductory) sub-titles only and then the opening scenes of the play as I visualise them written up in "shooting script" form from the given synopsis.

Observe, please, that all descriptions should be as brief, and at the same time expressive, as possible. The shot-descriptions in the script are nothing more than skeletons—frameworks defining the respective duties of director, players and cameraman, within which each will create in terms of his (or her) individual art, according to the measures of scope and capacity.

(The script of the opening scenes of the film-play is given on page 26. The next article in this series will deal, *inter alia*, with choice of backgrounds, arrangement of properties and lights, rehearsing, notes on how to 'suggest' atmosphere and on keeping the dramatic effect in mind).

The beaches will be thronged again at Easter. Look out for the oddities, search for the human touch. Why not turn the tables on the beach photographer by taking shots of ***him*** *?*



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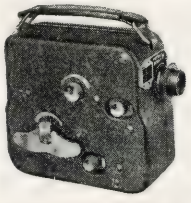

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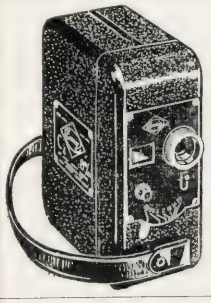

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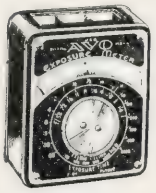

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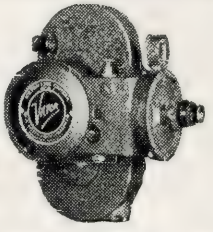

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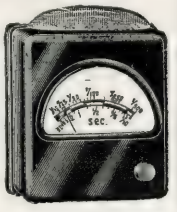

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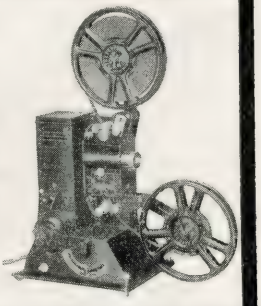

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TITLING *with Kodachrome*

Black and white titles in a colour film do not look right because they upset the colour continuity. Staining black and white titles to a suitable colour will help, but at its best it is only a makeshift remedy. The best method undoubtedly is to make titles direct on colour stock.

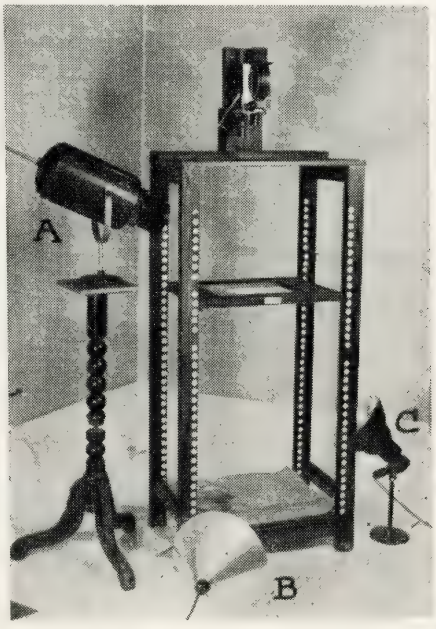
By JOHN MARTIN

NOW that Kodachrome is being so widely used both in 8mm. and 16mm., many readers will no doubt be turning their attention to titles in colour.

Regular Kodachrome may be used in daylight, but a greater variety of effects and more consistent results will be obtained by using Kodachrome A, the film made specially for use with artificial light. It is possible to use the Regular Kodachrome with artificial light for titles if the blue filter is placed over the lens, but the speed is considerably reduced, being about two stops slower than Kodachrome A with artificial light. In the same way Kodachrome A can be used in daylight with the special yellow filter supplied by the makers, but in this case the speed is little, if any, slower than Regular Kodachrome to daylight. Many workers are taking advantage of this fact by using only Kodachrome A, both for indoor and outdoor filming.

Black stencilled letters on a coloured wallpaper background may be used, but a set of white letters gives scope for more variety. These white letters may be felt, celluloid, cardboard or metal. Personally, I have found the metal variety the most satisfactory. These give a cleaner edge than felt and are thicker than celluloid or cardboard, thereby affording an opportunity of lighting the edges to obtain relief.

I use a vertical titler as described in the April, 1937, issue of *Amateur Cine World* and illustrated here. This type of titler used in conjunction with white metal letters offers a wide variety of interesting effects for colour titles, which the following tests will show.



Vertical titler used for making the titles described in this article.

Fig. 1. Three thicknesses of glass over background.

I first used a piece of wallpaper for a background taken from an old pattern book. The general colour scheme of this with the border and any decoration was chosen with a view of blending with the shot following the title, i.e., if the scene had a preponderance of blue such as a seascape, I chose a colour scheme in blue—perhaps a pale blue-grey paper with the border and decoration in varying shades of blue. This was placed in the title frame and two thicknesses of glass laid over it. The title was now set out on the top sheet of glass with the white metal letters. For illumination one lamp only was used at a distance of 16 inches from the centre of a 9″ x 7″ title. The lamp was placed slightly above and to one side.

The lamp may be a Photoflood in an aluminium reflector, or better still, a Photoflood in a spotlight. Using Kodachrome A correct exposure at normal speed was obtained at f/4 in the case of the reflector and f/2.7 with the spotlight. By using two thicknesses of glass between the letters and the background heavy shadows were cast by the letters helping to make the title stand out. An example of this type is illustrated in Fig. 1, but, of course, without colour.

Diffused Backgrounds

The second test was made with a view to obtaining sharp letters on a diffused background. A sheet of glass was placed in the title frame and the title set out on the glass, while the background paper was arranged about 2 feet below it. It was now found necessary to employ two lights, the spotlight used in its original position to illuminate the letters, while another Photoflood in an aluminium reflector was directed on to the background.

By testing with an exposure meter it was possible to arrange the background light at the required distance to give correct exposure at the same stop as was being used for the letters. If for any reason it was desired to over-expose or under-expose the background for special

(*Continued on next page*)

Titling with Kodachrome

(*Continued from previous page*)

effects, this could easily be arranged by altering the distance of the light from the background. The degree of diffusion of the background could also be varied by bringing the background closer or further away from the title letters.

Different Coloured Letters

Some pieces of clear coloured celluloid were now purchased. These may be obtained from any firm dealing in stage and theatrical lighting. By placing a piece of this in front of the light illuminating the letters, it was now possible to vary the colours of the letters themselves without altering the background colours. Any shade of each colour could be produced by completely covering or partially covering the light aperture

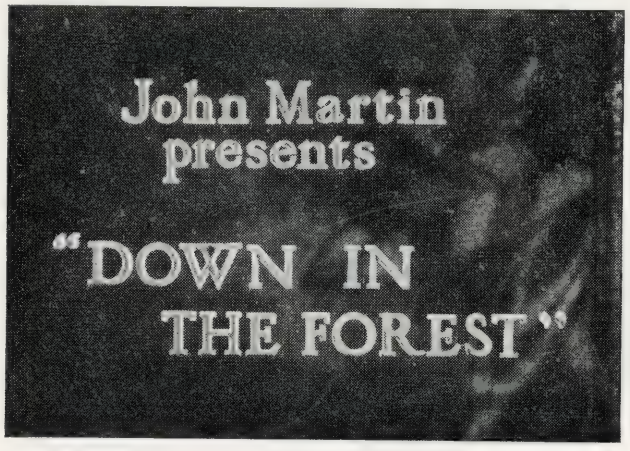


Fig. 2. Illustrating "rim" lighting. Three lights used.

with the requisite piece of coloured celluloid. While this gave very pleasing results, it was felt that the letters had lost some of their relief, due to the fact that there were now no cast shadows to make them stand out.

"Rim" Lighting for Titles

To get over this difficulty three lights were now employed in the positions shown in the illustration. The spotlight A and the background light B were kept in their original positions and a third Photoflood C was used below the letters pointing upwards from one side. The light shone through the glass and cast a very bright light on the edges of the letters, while the spotlight gave a more subdued light on the front of the letters. The effect, seen in Fig. 2, was very similar to "rim" lighting as seen on the professional screen. The letters now had plenty of relief and stood out boldly from the diffused background.

By placing a piece of coloured celluloid over the spotlight A it was now possible to obtain say blue letters with a white edge on any colour background. Another variation was obtained by placing different coloured celluloid over the "rim" light C and the spotlight A, when a two coloured effect could be obtained, for instance, red letters with a yellow edge.

The most useful purpose served by these pieces of coloured celluloid was found to be in linking together scenes with different colour schemes. For instance, a scene with a preponderance of yellow following immediately on a blue seascape is not good colour continuity. The gap could be bridged quite successfully, however, with a title. A background paper of a neutral colour, such as a buff or a beige, was chosen, i.e., one which would blend with blue or yellow and while the title was being filmed a piece of blue celluloid followed by a piece of yellow was drawn across in front of the spotlight A. The effect on the screen was of blue letters with a white edge gradually changing to yellow letters with a white edge. This paved the way, most effectively, for the yellow scene which followed.

An Effective Variation

Another variation equally effective was to leave the letters white and change the colour of the background gradually from blue to yellow. This was easily accomplished by drawing the two pieces of celluloid in front of the background light B.

The length of the title will determine the speed at which the pieces of celluloid should be drawn across in front of the light. It was found necessary in practice to adjust the exposure when using the "rim" lighting effect. This was easily managed as the exposures throughout were calculated by the Smethurst High-light System.

When using the white letters without the coloured celluloid over the lamps it was necessary to have the front of the letters printing out a pale grey to allow sufficient contrast with the white edges of the letter. Accordingly a meter reading was taken on the spotlight A which gave f/2.7. The lens was then stopped down one stop, i.e., f/4 and the background light B adjusted until correct exposure for the background was also f/4.

Exposure for "Rim" Titles

Lastly, the "rim" light C was adjusted to give a reading 2 stops brighter than that being used for the exposure, i.e., f/8. Hence when the title was filmed at f/4 the background alone received correct exposure. The front part of the letters were under-exposed by 1 stop, making them a pale grey, whilst the edges were over-exposed by 3 stops, making them completely white and there was a contrast range between the edges and front of the letters of 4 to 1.

When the two pieces of coloured celluloid were used over lights A and C to colour the letters, it was no longer necessary to have a contrast range of 4 to 1, as the colours themselves provided the contrast. In fact, it was undesirable, as one of the colours would be almost completely "burnt out" if over-exposed by 2 stops. Accordingly the meter reading for the front light A was taken i.e., f/2.7, the background light B adjusted to give the same stop and the "rim" light C altered to give a reading of f/3.5, i.e., ½ stop over-exposure. The contrast range was now only 1 to 1½, which gave a very pleasing result.

One precaution was found necessary when using this form of "rim" lighting. The glass on which the title letters are laid must be free from scratches and kept scrupulously clean. Finger marks or particles of dust show up very badly and quite spoil the title.

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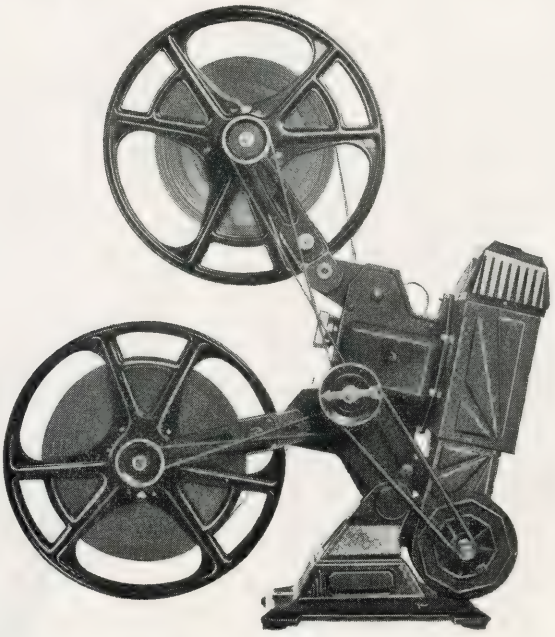

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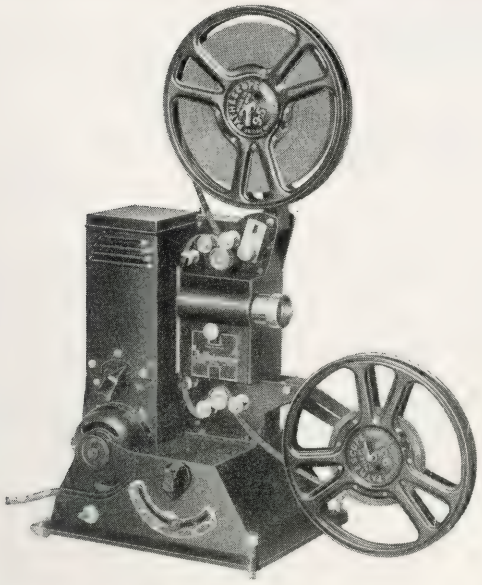

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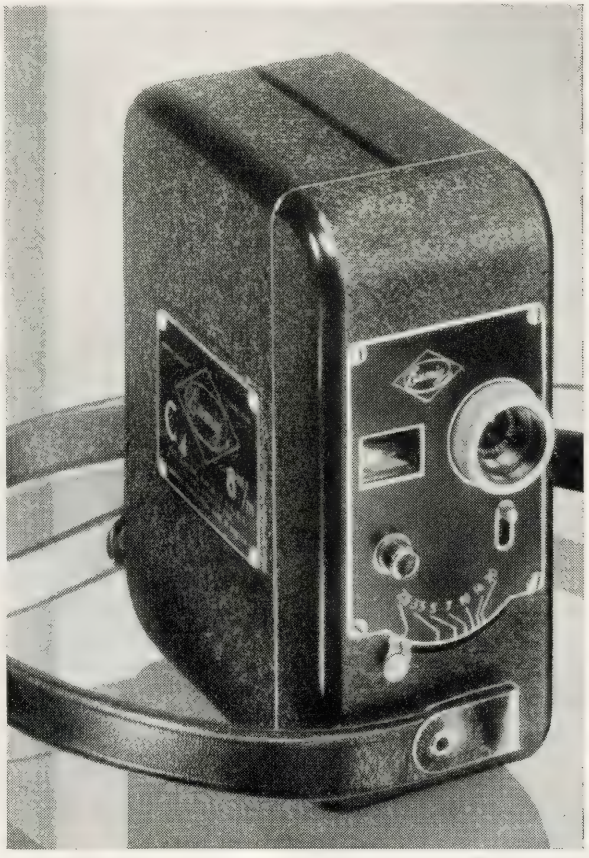

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More About CONTINUITY

Previous articles in this series have dealt with the meaning of action, the subject and the objective, and contrast. This last very important subject is continued in the notes below.

By A. VESSELO

The foliage at the top of the frame sets off the scene. When such framework is not available but is nevertheless advisable, small branches can be held suspended over the front of the camera.

ONE of the most important of all the many facets of continuity is that which is concerned with the " establishing " of points—as the technical jargon has it. The reason why " establishing " is necessary is as follows. Any film with a continuous theme will work up through a series of minor climaxes to a major climax. Now there are two essentials to a climax—surprise and logical consequence. That is to say, a climax must be both unexpected and expected at the same time; since, if it is totally unexpected, the effect will merely be one of haphazardness, and no true climax will have been created. In short, a successful climax must be prepared for, in such a way that when it comes it will appear inevitable, though its details have not been foreseen. The stronger the climax, the more the preparation.

A Trap for the Unwary

Over-obviousness is a very easy trap to fall into. Two cases in recently-seen amateur films come to mind. In the one a party of hikers stop at an inn for refreshment, and one of them sees a poster on the wall. We are then treated to a close-up of the poster, which reveals that a certain man is wanted by the police. From the bareness of the insertion it is immediately plain that the wanted man is later going to turn up and be captured by the hikers. Nor are we disappointed. In the other instance, a girl who is in possession of a lucky token is induced to take a ticket in a sweepstake; and there is no difficulty in guessing there and then that the grand climax will be her winning of the first prize.

The secret is to wrap up your establishing scene in something else—in a cover of comedy, for example—so that it looks as if it would be justified in standing on its own. Thus, in *Big Brown Eyes*, it has to be shown early on that Cary Grant has ventriloquial powers, which he uses at the end to get himself out of a very dangerous situation. These powers are established in a scene between him and Joan Bennett. She shuts him angrily out of the room, but he proceeds to make her open the door again by the device of throwing his voice so as to pretend that he is talking to a girl just outside. The scene is developed humorously, and is complete in itself, so that a normal audience does not guess its ultimate purpose.

In his desire to avoid abruptness, the professional will sometimes go out of his way to establish even a slight point. In a scene of *For You Alone*, for example, Grace Moore is made to sing " Minnie the Moocher." Evidently it was felt that the public might be surprised to find so famous an opera-star singing a song of this kind; and accordingly the makers paved the way for it by introducing a scene at the beginning in which, during a recital, two drunken toughs call for her to sing the song, but without success. The idea is to make us subconsciously more receptive of the possibility of her singing it.

Establishing a Point

Leo McCarey, one of Hollywood's most skilful directors (he made *Ruggles of Red Gap* and that excellently constructed film *The Milky Way*) is particularly adept at establishing his points. His latest film, *The Awful Truth*, has one or two rather good cases; and every time, the thing is done in such a way that we are not aware that we are being given anything more than an amusing piece of circumstantial detail. A clever dog doing tricks, a girl-performer in a cafe doing a song with *risque* " business," are both used to lead up to something else, yet when they first occur they seem to have a perfectly normal place in the action.

Finally, there is a chiming clock, in the last scene of all, which strikes the quarters as the time draws close to midnight—when the hero and heroine will no longer be man and wife. Since the film is a new one, it would not be fair to describe how the clock, which is doing an

(Continued on next page)

More About CONTINUITY

(Continued from previous page)

ordinary continuity-job merely by marking the passage of time, is also used—after a special characteristic about it has been firmly established—to supply a comic tail-piece to the whole film ; but it may be remarked that this matter of *individualising* commonplace effects is one of the great keys to film-making, carrying us indeed into yet wider continuity-fields than we have hitherto considered. We must at least go into this fact briefly.

However hackneyed any continuity-device may be, a first-class director will be able, should he have to make use of it, to revivify it by adding some distinctive personal touch. In *Trouble in Paradise*, Lubitsch, who is a master of this kind of technique, takes our old clock-device again—one of the most hackneyed of all screen-devices in the ordinary way—and turns it into something positively brilliant. Not content, as a less imaginative director would be, to let it barely indicate the passing of the hours, he focusses the action directly upon it and through the clock tells us the story.

Here is a shot that tells a story very eloquently. Self-explanatory shots of this kind are invariably very valuable in assembling a film.

A Neat Device

This he does by setting it on a table in a darkened room, so that when the door is opened a shaft of light falls across it ; and we are thus made aware of various important comings and goings in the background, though we do not see them. We hear voices and sounds, but all we see is the clock—either in darkness, which means that the two leading characters are out, or with a narrow light across it, meaning that the door has been opened, or completely light, meaning that people are in the room.

Admittedly, sound plays its part here : that is because a director with a true feeling for his medium will use every element of technique at his disposal. I have not attempted, in fact, to eliminate from this article examples which include sound, for what I am at present insisting on is certain wide principles, whose general nature is not affected by the presence or absence of sound. The correct establishing of points, the giving of new individuality to old continuity-devices, are things no less or more necessary in the silent film than in the talkie.

If only for form's sake, however, let us have an example which is purely silent. The French film, *Fear*, contains a scene of a kiss, rounded off by a piece of emotional symbolism : the woman's hand relaxes slowly, and an object which she happens to be holding (a letter) flutters to the floor.

This is not—to digress for a moment— a continuity-device in the sense that it effects a transition between separate parts of the action : its bearing on continuity is rather that it shows how each scene in a film should have its own little climax—a necessity of which amateurs are too often ignorant.

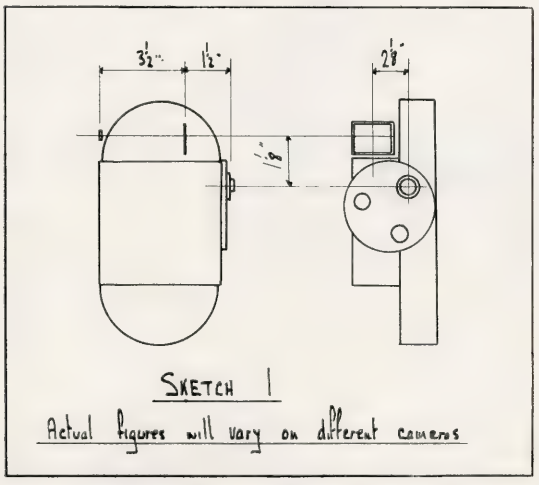
To return, this shot serves its purpose of giving a suggestive rounding-off, but it does so very flatly and unoriginally. Yet in another French film, *La Tendre Ennemie*, exactly the same device is used, but this time it seems witty, pointed, and full of observation ! The difference is very hard to describe in words, but it has to be noted, for it is vital. Partly it depends on a slightly altered position of the camera, but largely also it comes from timing—the timing both of the movement itself and of the shot as a whole in its context. Just by holding the camera a little further away so as not to over-emphasise, by quickening up the movement imperceptibly so that it does not drag, and by cutting it in precisely the right places, Max Ophuls in *La Tendre Ennemie* has turned a fundamentally trite idea into something neat and interesting. The same keen cinema-eye for timing and camera-position is clear in the *Trouble in Paradise* clock-sequence.

For convenience, and without intending any implications whatever, I have taken many of my illustrations in this series from fiction films. Next month, to even up the balance, I hope to devote a complete article to the question of silence and the non-fiction film.

DEKKO CAMERAS

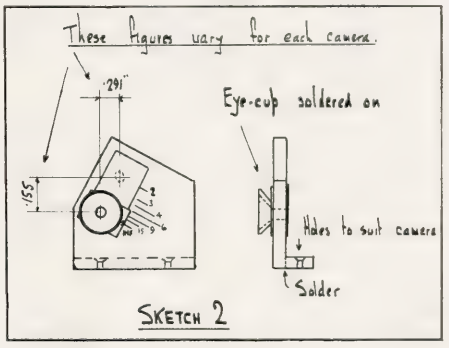
We are glad to learn that the manufacture of the well-known Dekko 9.5mm. cine Camera is being continued by Messrs. Dekko Cameras Ltd of 185, Liverpool Road, Slough, who have taken over the business previously carried on by Messrs. Cameras Ltd. Both the standard and de luxe models are being marketed at the same prices as before, with the additional refinement to the standard model, in that it now incorporates a removable gate instead of the previous type of roller gate, just as the de luxe model has always been constructed with a removable gate.

CORRECTED *for* PARALLAX



The very sensible device described is, as the professional will be aware, incorporated in the Newman Sinclair clockwork 35mm. camera, but the idea will doubtless be original to the vast majority of amateurs—as it is, indeed, to the author of the article.

By A. S. HAWTHORNE



THE most inefficient part of the average cine camera is the viewfinder. This device purports to show exactly what will appear on the film, but in practice is only correct at distances from about fifteen feet to infinity—at all closer ranges it is necessary to "make allowances."

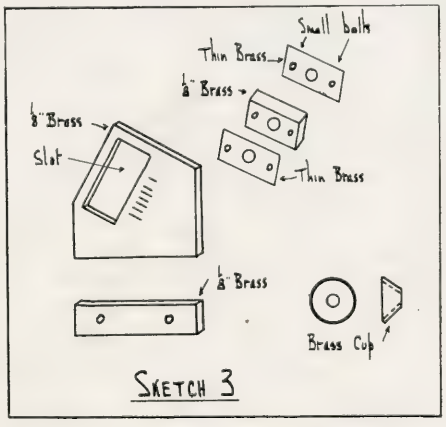
There is actually no good reason why a finder should not be correct at all ranges and it is the purpose of this article to explain a simple way of achieving this on the majority of cameras.

Sketch 1 shows the front view of a typical 16mm. camera and it will be seen that the centre of the finder is $1\frac{1}{8}$" above the centre of the lens and $2\frac{1}{8}$" to one side. In addition, we find on measurement that the two elements of the finder are $3\frac{1}{2}$" apart and the front one is $1\frac{1}{2}$" behind the lens.

Now for the finder to be correct at a minimum range of two feet, the centre line of sight through it must intersect the centre line of the lens at two feet from the lens, or 2' $1\frac{1}{2}$" from the front of the finder. The line of sight falls. therefore, from the front of the finder, $1\frac{1}{8}$" in 2' $1\frac{1}{2}$", which equals .155" in $3\frac{1}{2}$" and goes to the left $2\frac{1}{8}$" in 2' $1\frac{1}{2}$", which equals .29" in $3\frac{1}{2}$".

Now if we construct a new rear-sight which can slide upwards at a splay angle suitable for the figures obtained we can calibrate it so that it gives an accurate view at all distances. The actual dimensions have to be taken from the individual camera. Sketch 2 shows a typical unit and sketch 3, the separate parts. It must, of course, be so arranged that when set to infinity, the line of sight of the finder is horizontal and it is suggested that the calibrated distances on the rear sight be made to match with those on the camera lens.

One of these finders has been added to a Cine Nizo and one to an Argus, both of which have afterwards been checked up with a gate prism magnifier and found to be dead accurate.

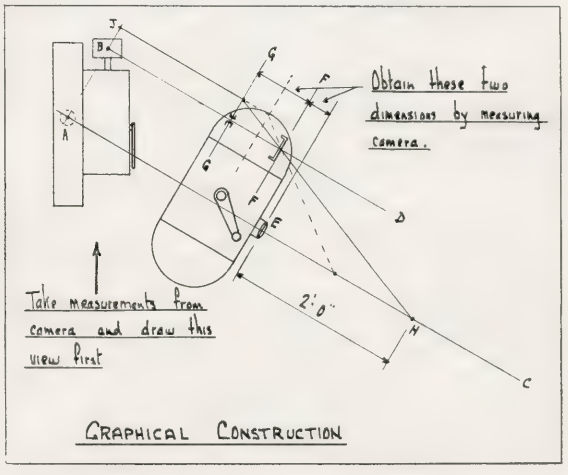


For those who prefer a graphical construction to obtain the dimensions for the sight, the method is as follows:

Draw first a view of the camera *from the back*, showing full size the lens centre "A" and the fore-sight centre "B." Join lines A and B and at right angles from these points, lines AC and BD. Mark a point "E" on the line AC to represent the lens and another two points "F" and "G" in their proper relative positions to represent the fore-sight and the rear-sight.

Put point "H" two feet from the lens and join H through the centre of the fore-sight until it cuts the line of the rear-sight; project this point down to the line AB, giving point "J." This point J is the centre of the

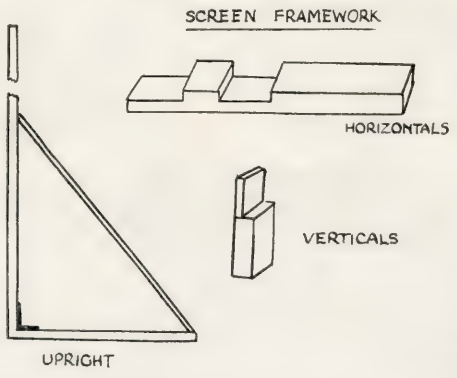
(*Continued on page 26*)



The Unit System of PROJECTION

3: SCREEN and SPEAKER

The first article in this short series described a projector stand which can be made from any cheap army tripod. In the second, which appeared last month, the author explained his method of making a portable twin-turntable outfit. The article below concludes the series.



Constructional details of the combined screen and loudspeaker unit described in this article.

By
NORMAN DYER

HAVING described the construction of a projector stand and twin-turntable unit, there now remains but the means of translating the outputs of these into the finished result of picture and sound, namely, of course, a screen and loudspeaker. As for the best results, these two should be placed together; the last unit consists of a simple portable proscenium, containing a fabric screen behind which is mounted the loudspeaker. The construction of the proscenium is quite simple and can be undertaken by anyone having but a rudimentary knowledge of carpentry.

The first task is the construction of the two uprights. These consist of a length of $1\frac{3}{4}$" x 1" wood, fixed by a metal bracket to a base consisting of a piece of wood 1" x 1" x $\frac{5}{8}$" or thereabouts. It should be emphasised that the exact dimensions of this unit are by no means important and can be varied to suit the builder's convenience. Thus, the height of the uprights can be fixed to suit and bearing in mind that the unit will probably be stored in a room other than where the shows are given, this should be as high as possible, while allowing passage through the doors. To strengthen the uprights further they are braced by means of a piece of wood the same size and some 3 ft. long, fixed as shown.

The next step is the construction of the screen. The wooden framework of this consists of four pieces of $1\frac{3}{4}$" x $\frac{5}{8}$" wood, cut and joined as shown in the sketch. The end of the horizontal pieces fit into similar sockets cut into the uprights. The size of this framework will depend on the size of picture possible in the room concerned, plus about two inches all round for a black border and an additional $1\frac{3}{4}$" on each end of the horizontals for fixing to the uprights.

Linen Fabric

Having cut and joined together the four pieces comprising the framework (the joins are finally fixed by means of screws, of course), the fabric can be stretched over it. This fabric is actually linen, which has not the tendency to crease of calico and similar materials and it should be tacked taut over the frame, the tacks being either at the back or on top, so that they will not be visible when the screen is viewed from in front. In the writer's case the screen was then spray-painted with matt white paint, a job that any garage would do for a small charge.

The exact size of the picture should then be faintly marked in in pencil and the black border carefully painted in with ordinary black paint, taking care to keep the lines straight. It is sometimes advisable to use a white screen in preference to the more usual silver or beaded types. In these days of high-power projectors, coupled with the small rooms of modern houses, there is a tendency to over-light the picture with silver and beaded screens. If, however, a silver surface is preferred, it is simply a matter of using aluminium paint in the sprayer instead of white.

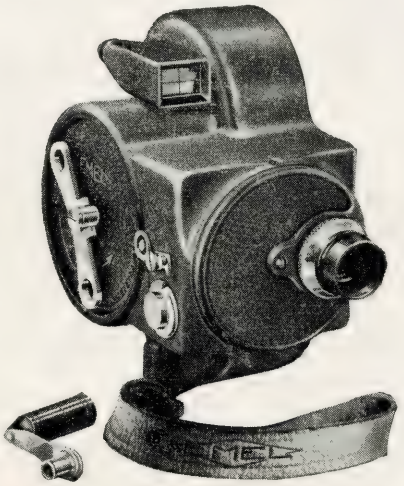
With the screen completed and fixed onto the uprights, the fixing for the loudspeaker can now be considered. In the writer's case this consists of a shelf of wood 9" wide by $\frac{1}{2}$" thick, fixed behind the

Shots such as this are extremely useful for suggesting 'atmosphere.' As an example, madly waving grasses could herald a storm.

(*Continued on page 26.*)

THE NEW "Emel 8"

WHAT IT IS—AND WHAT IT DOES



MODEL C.61

Interchangeable Lenses. The camera is fitted with a Perlynx Hermagis extra luminous f/2.5, 12½mm. focal length. There is a range of interchangeable lenses available bringing telephoto, wide angle and wide aperture (indoor) work into the 8 mm. field.

Hand Cranking and Reverse Winding. A hand crank is fitted so that double exposures, lap dissolves, trick titling, etc., are now possible to the 8 mm. user.

Choice of Speeds. With the Emel you have a choice of models possessing single speed, 3 speeds, or 5 speeds (De Luxe model with turret head).

5 Models Available. Emel is made in 5 models, choice of f/2.5, f/1.9, f/1.5 lenses available for each.

Other Features include a continuous operating device ; powerful, constant speed motor ; footage meter ; safety release catch ; very easy loading ; scientific design for comfortable, firm holding ; a wrist strap ; provision for tripod ; and the use of the economical double run 8 mm. film. (Overall size of camera only 5ins.).

Illustrated is Model C.61, single speed, with f/2.5 lens. Price, including wrist strap .. **£10 10 0**

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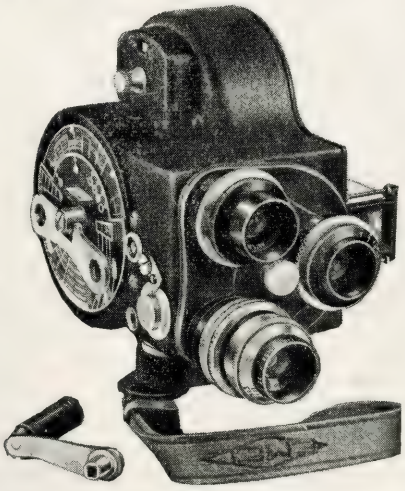

DE LUXE MODEL C.82

Turret Head. Every 8 mm. enthusiast will appreciate the advantages of this turret head model. With lenses of varying focal lengths and apertures fitted, he is master of every cine situation.

5 Speeds. The De Luxe model is equipped with 5 speeds, 8, 16, 24, 48 and 64 (slow motion) frames per second.

Frame Counter. An invaluable asset when filming for lap dissolves and double exposures. (Overall size of camera only 5ins.).

Multiple View Finders are fitted to lenses of varying focal lengths. This model has, of course, the hand cranking device, and in addition has single picture device, and exposure table.

Illustrated is the De Luxe model C.82, with 5 speeds, turret head, f/2.5 lens and wrist strap **£30 5 0**

There is available a full range of practical and useful accessories, including a special wide angle lens. Literature on all models, lenses and accessories available on request.

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SCREEN AND LOUDSPEAKER

(*Continued from page 24*)

screen about one third of the way up, by means of brackets on the uprights. On this is placed the loud-speaker in cabinet; this is actually an extension speaker for the radio which does this duty on the occasion of film shows. If desired, a separate speaker could be permanently fixed on a baffle-board in place of the shelf, but as the unit will not, in all probability, be used very frequently, this seems an unnecessary extravagance.

Any speaker can be used, of course; in the writer's case this is a Goodman's Elliptical cone and as this is particularly suitable for the purpose, some details of its principle of operation may be of interest. It is a well-known fact that the ordinary circular cone type of loud-speaker radiates the high-notes in a beam along the axis of the cone, the high-note radiation falling off to each side of this. Thus only listeners directly in front of the speaker hear a really accurate rendering.

By the use of a cone shaped in an ellipse, the high-note response is spread out over a much wider angle. It will be seen that this problem is analogous to the problem of the directional screen; by using this type of speaker in conjunction with a white screen, as has been done, perfect reproduction of picture and sound in any part of the room is possible.

The proscenium is completed by a wooden pelmet fixed over the top of the screen; this is actually a piece of plywood, which can be decorated to taste. Side curtains should be fixed at each side of the screen, as apart from adding a finished appearance they will serve to hide the uprights. The portion below the screen can be covered with a piece of heavy fabric, or could be covered with plywood and painted. This completes the proscenium and the last of the three units.

To conclude, some notes on their arrangement may be of interest. The proscenium must be placed at one end of the room against the wall, of course, then the projector stand facing it at the other end. The twin-turntable unit should be placed at the side of the stand so that the operator can work it while facing the screen. At the other side of this unit should be the radio set, as near as possible to avoid long leads between the two.

The length of lead to the extension speaker is of no importance and it should be remembered that the set speaker must be silenced during the show. It will be found that the use of these units enables a show to be prepared quickly and presented with something approaching professional polish, while retaining the warmth and comfort of the home.

SYNOPSIS TO SHOOTING SCRIPT

(*Continued from page 15*)

Specimen Scenario

THE UNBIDDEN SOUL
A Fantastic Story

Fade in

MAIN-TITLE, *dissolve to* AUTHOR-DIRECTOR'S CREDIT-TITLE, *dissolve to* EXTRA CREDIT-TITLES (if any), *dissolve to* CAST, *dissolve to introductory* SUB-TITLE.

S.T.: For many months Professor Denham has been engaged in scientific research—

S.T.: Now his experiments are nearing completion.

Fade out

Fade in (see below)

Sc. 1: C.U. of DENHAM's head, completely filling viewfinder. The fade is accomplished as the camera TRACKS back to reveal DENHAM at work in his laboratory. At M.L.S. he is seen stooping over a bench on which the partially shrouded figure of the ROBOT reposes. He is busy attaching wires to connections on the ROBOT. Bench and shelves above are littered with chemical bottles, retorts, electrical gear, etc.

Sc. 2: M.C.S. of DENHAM'S arms and hands. His fingers are deftly tightening terminals. With a final twist to one terminal, he withdraws his hands.

Sc. 3: C.S. of electrical volt- or ampere-meter attached to back of bench. Large black needle of same is stationary.

Sc. 4: C.S. of DENHAM'S hand pressing down switch or turning rheostat on bench beside ROBOT.

Sc. 5: M.C.S. of DENHAM'S face, glancing up towards meter, intently. Low-level shot from side of bench, camera shooting up at subject seen in profile.

Sc. 6: C.S. of meter. Needle slowly swinging across dial.

Sc. 7: M.L.S. of DENHAM drawing up stool and seating himself beside bench. He studies the ROBOT eagerly and grits his teeth with excitement as his hand operates the rheostat.

Sc. 8: M.S. shooting down, of ROBOT'S head encased in metal helmet. Suddenly the head moves slightly from side to side, then tries to raise itself.

END OF SAMPLE "SHOOTING SCRIPT"

(*To be continued*).

Corrected for PARALLAX

(*Continued from page 23*)

rear-sight when slid up for close-ups at two feet range and the line BJ is the movement and direction full size of the sliding eye-piece, B, of course, being the infinity position.

To obtain the intermediate calibrations is simplicity itself. 4 ft. is halfway between 2 ft. and infinity, 8 ft. is halfway between 4 ft. and infinity, 16 ft. is halfway between 8 ft. and infinity, and so on.

If any difficulty is experienced owing to the size of the drawing, point H may be put only one foot from the lens, provided that line GG is moved up halfway towards the fore-sight, all as shown in dotted lines on the diagram: the result is exactly the same and, of course, the actual sight on the camera stays in the original place.

The author will be pleased to answer any queries on the construction of the gadget if addressed c/o The Editor, but cannot undertake the actual manufacture, which should be within the capabilities of the average handyman.

"MOOD MUSIC" CATALOGUE

Will everyone who has recently applied for the "Mood Music" Catalogue from the Central Record Information Bureau of "His Master's Voice," late of 363 Oxford Street, now of 104 New Bond Street, London, W.1., kindly get in touch with them at the above address, giving their names and addresses, as these, recently destroyed in the fire, are urgently required for future developments concerning music for films, plays, etc.

Readers' FILMS Reviewed

Make up your mind to win a plaque like this, this year. Ten of these are awarded annually, and are among the most coveted awards in amateur cinematography.
Note : The illustration opposite is much reduced.

All films—of whatever subject, length or size—submitted for review, are automatically entered for the "Amateur Cine" Ten Best Films Competition. Ten handsome plaques are awarded annually for the year's ten best films. Films should be packed in film containers and addressed to the Editor, "Amateur Cine World," 300-304, Gray's Inn Road, London, W.C.1. Noms-de-plume may be used if desired, but please do not forget to enclose your own name and address and the cost of return postage.

THIS MILK BUSINESS.

By H. LORRIS HILL. 400ft. 16mm.

This is a competent production but it is not particularly imaginative. It shows us in a direct, objective sort of way the work on a milk farm, the treatment being of the take-it-or-leave-it order. That is to say, the various scenes and events are presented somewhat baldly and without comment. The picture is full enough in that it covers the ground adequately but its 'fullness' is largely due to too leisurely treatment. However, we would much rather have this treatment (which at least has the merit of reasonable clarity and simplicity) than a misapplication of a misunderstood avant-garde style.

Typical of the faults of the film are two shots : cows going into the milking sheds and a man climbing some stairs. Both are necessary but both are too long. It is quite right that we should see the cows wending their way into the sheds, but their short journey thither is a mere detail. By all means let us have detail, but let us make sure that it is indeed presented as detail and not magnified out of all proportion to its slight importance.

Avoiding Boredom

Cows amble along in a maddeningly casual manner and if we just set the camera up and let it grind away as they meander past we shall have a long length of film that will madden our audience. Yet we cannot employ quick cutting because the subject matter is quite foreign to it. We must, therefore, change the camera position so that attention is distracted from their slow approach.

We could have a shot of a man calling to them, the man in the foreground, the cows in the middle distance. Then cut to a close shot of a cow suddenly looking up from cropping the grass. Cut to a shot of the man as the cow sees him, then their legs slowly moving past the camera. Cut to a view of the door of the shed, the scene empty for a second or so to allow for time lapse and then the cows passing through. In this way we shall have suggested the journey but in point of fact shall have omitted it altogether. It has been enough to show briefly the beginning and the end of it, with a linking shot in between.

Similarly, we do not need to follow the man all the way up the stairs. Just show him beginning to mount them. In this case we do not even need a linking shot of his feet going up the stairs. It is enough to begin the second shot with a view of the room to which he mounts and have him come into the picture—he should not be already there on the cut.

We are shown tuberculin milk being bottled, a fairly interesting process, but should have been much more interested to see *how* the milk is tested. A few additions explanatory of the how and the why and brisker cutting would make this film into a very worthwhile production.

NORTHERN JUBILEE. *By R. M. KAY. 250 ft. 9.5mm.*

Films about sports and games are not usually particularly interesting to those folk who are not devotees of them. We ourselves, for instance, do not care a hoot for the finer points of netball and nor are we enthusiasts for lacrosse, which is what this film is about. We rather anticipated, therefore, that sitting through the film and carefully appraising every shot would be something of a penance. But it wasn't and we liked the film, although we do not much care for lacrosse.

The reason ? In addition to being a lacrosse enthusiast the author is also a cine enthusiast. A picture made by a man who knows his subject but does not know how to

(*Continued on page 30.*)

Members of Ace Movies constructing a set for their current production.

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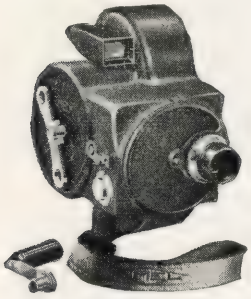

Hitherto, only high-priced cameras have incorporated the amazing features of the Emel "8" It is economical too, taking double-run eight film which is only one quarter the cost of 16mm. Available in five models—C61 single-speed and C81 3 speeds, 8, 16 and 64 (slow motion). (See turret head models below). F/2.5, F/1.9 and F/1.5 lenses interchangeable and available for all models. All the usual features one looks for in a modern cine camera are incorporated. Easy and quick loading, footage meter, powerful constant speed motor, the "Emel 8" is a delight to handle, so tiny, so robust, so complete, it is scientifically designed to fit the hand, and the wrist strap ensures a perfectly steady hold. Shown on the left is the C61 Model with single speed and f/2.5 lens. Complete with wrist strap. £10 10 0
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"Emel 8" with Turret Head (shown on right). Available in 3 models, C85, single speed—C87, three speeds, 8, 16 and 64 (slow motion) and C82, 5 speeds, 8, 16, 24, 48 and 64 (slow motion). The same choice of lenses is available as for the single lens model. Additional features are single picture device, frame counter, exposure table and multiple viewfinder. De Luxe model C82 with f/2.5 lens - - £30 5 0
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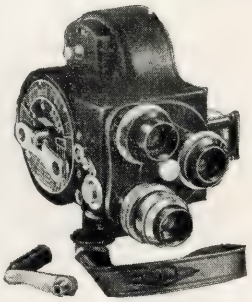

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GENEROUS EXCHANGES

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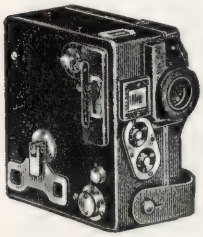

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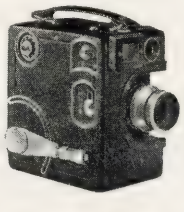

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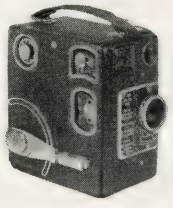

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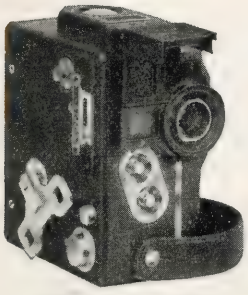

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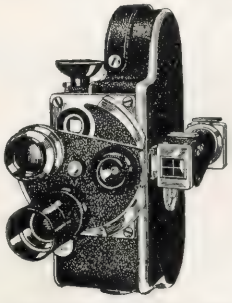

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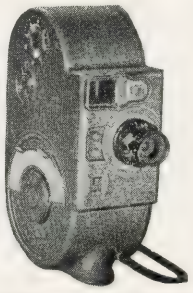

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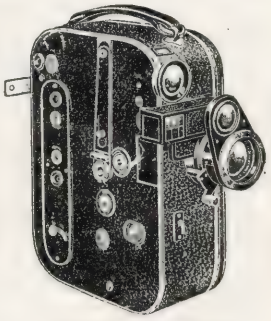

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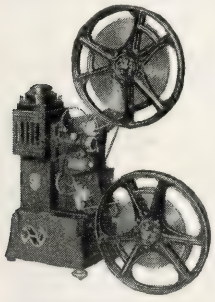

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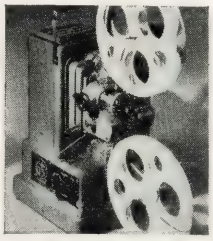

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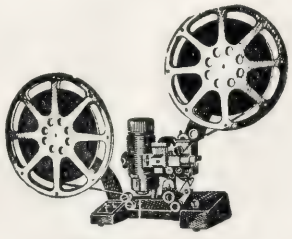

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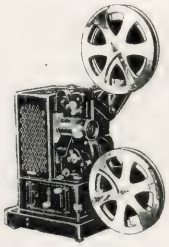

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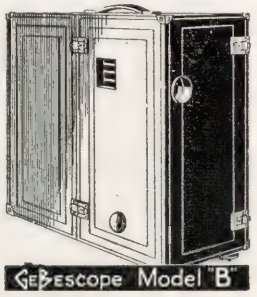

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(Continued from page 27)

present it cinematically cannot fail to be disappointing. Of the two evils we would rather see a film made by a competent movie-maker who did not know his subject very well than one by a specialist in that subject but with little knowledge of cinematography.

"Northern Jubilee" begins with a sub-title, "The Dawn" (followed by a shot of the sky) "of lacrosse." Now a shot of a dawn breaking has no visual link with lacrosse and in cinema we are concerned only with visuals. A linking of shots not directly related is, of course, permissible and, indeed, is one of the foundations of cine technique—a shot of a sunny sky following one of a child's happy face, the waddling walk of a duck compared with the ambling gait of a fat old lady are two typical and familiar examples. But though the shots have no relation pictorially, they have affinities in the mood they evoke.

Symbolic Shots

It might be argued that so have 'the dawn' and the beginning of lacrosse. Certainly such an arrangement is not altogether wrong and far be it from us to decry any attempt at originality, but the linking is rather far-fetched. A shot of an Indian brave, smoke rising up before him follows and the sub-title is completed with "was in America." Now had the dawn shot been continued after the sub-title, "of lacrosse," and had we then tilted down to the Indian brave, the shot would have been entirely justified.

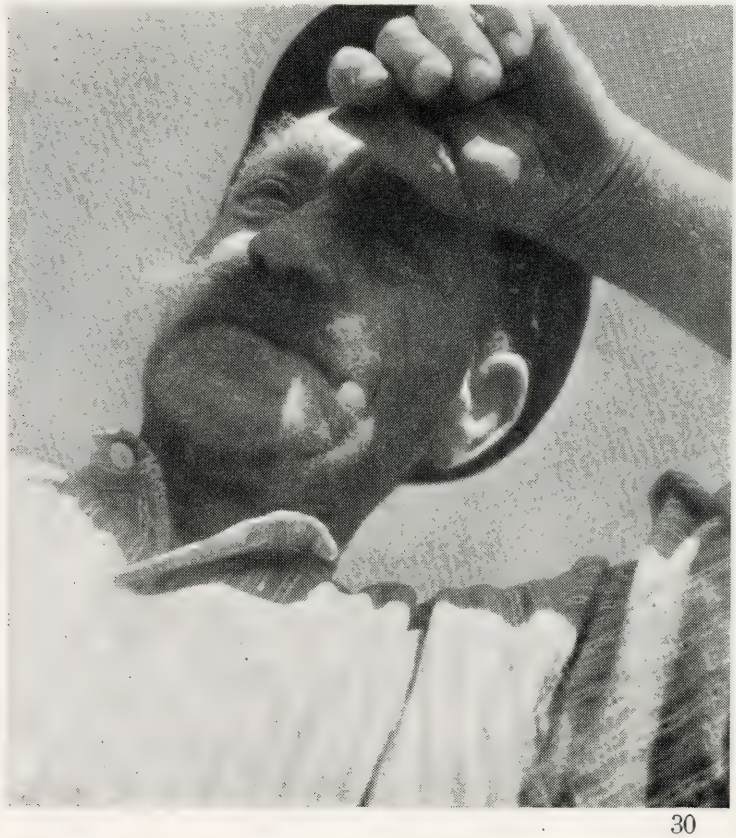
The shot of the brave is held on too long. Its purpose is, after all, merely to illustrate the American origin of the game. This it does much better than the conventional shot of the Statue of Liberty or a block of skyscrapers, because when lacrosse began neither was in existence. Indeed, we can think of no more apt pictorial commentary than this. But it should be borne in mind that it *is* only a commentary. We are not interested in the Indian for himself; our only concern with him is that he typifies a place and a period.

The shot should, therefore, be very short so that we have no time to analyse it. But notice how effective such treatment is. Had the sub-title just baldly run: "The dawn of lacrosse was in America," without any pictures to supplement and establish the statement, the beginning of the film would have been very dull.

Imaginative Sub-Titles

Had we followed it with the shot of the dawn-flecked sky and tilted down to the Indian it would certainly have more punch, but it would not have been so expressive as breaking up the sub-title with pictures. Further, to have had the pictures altogether would have tended to give them too much prominence. The film is about lacrosse, not dawn or America and the more we keep the star-spangled manner out of it the better.

The film holds the attention throughout because the author has dramatised his subject. He has eked out the not very interesting shots of the play with shots descriptive of the history of the game and the points of the game are explained by neat stop-motion sub-titles. Stop-motion is used to good effect in cases like this because it helps to plant the message more forcibly. Thus, suppose we have to explain how to make a certain article. If we give a little information at a time the audience will be better able to assimilate it than if it was given in one glorious burst.



Bold close-ups vitalize a film, but do not always choose a 'broad-side on' angle. A low angle has the effect of making the subject dominate the screen.

Stop-Motion

Similarly one can use slightly more advanced forms of stop-motion to good effect. As an example, if we need to emphasise that in a certain ball game the ball must be dribbled, say, and not kicked, we could make the word "dribble" snake out in a wavy line by stop-motion and this would seize hold of the audience's imagination far more forcibly than the same word spelt out in the ordinary way.

One can find parallel instances in newspaper advertisements. It is quite a common thing to read that such and such journal boasts t-w-e-n-t-y glorious pages in beautiful photogravure. And what about the street market vendor who solemnly impresses on you that he is not asking five shillings for that trinket? "Not five shillings, gentlemen, nor four shillings nor three shillings. I'm not here to take your money. I'm here to benefit the great sporting British public. Who'll offer me

half-a-dollar for this? Two bob then. Well, gentlemen, it's my birthday to-day and I'm prepared to celebrate. Here you are, one and nine for this remarkable article." This is what might be termed verbal stop-motion. It may be crude, but it's arresting.

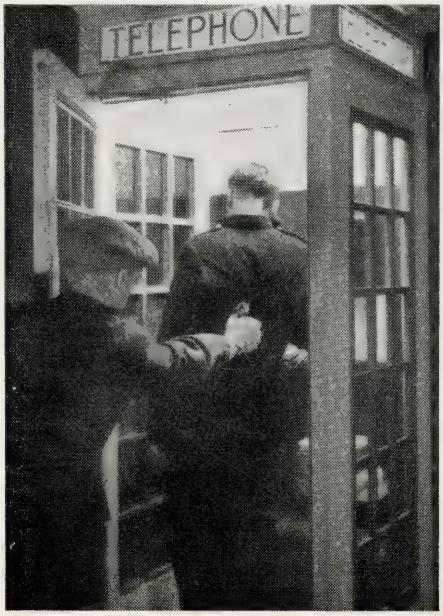
The author of "Northern Jubilee" fully appreciates such aids to effective cinematic presentation and by employing them really does contrive to teach us something about the game. But the cutting in the more impressionistic passages should have been brisker. A Leader has been awarded.

Heavy filtering produces striking effects but, in the main, they are best seen in bold subjects, as the above. It rarely suits subjects in which there is a good deal of detail.

THE THIRTY-EIGHT STRIDES. *By LEDBURY A.C.S. 300 ft. 9.5 mm.*

This is not a new production of the Ledbury A.C.S. but it is a fairly recent one. The number of films received for criticism makes it impossible for us to publish the reviews in the same month as the films are received. "The Thirty-Eight Strides" is an amusing production, but even in sheer hokum such as this there must be an element of credibility. The plot concerns the abduction of a young lady. The eye witness phones for a comic detective instead of the police.

Granted that crazy things are permissible in a crazy farce, but the piece must be either completely crazy or descend to the more sober—by comparison—elements of farcical comedy. The admixture of insanity and sense is not happy. The point is that although crazy things happen they are not impossible things. Were they manifestly impossible it is improbable that an audience attuned to that type of humour would criticise them. But if there is a glimmering of sense in them, the audience will paradoxically enough, dismiss them as foolishly impossible. That's the way of the world.



A scene from "Death Let Loose," latest production of the Bognor Regis F.S.

Pure farce is very difficult to put over successfully. Our detective rides a child's scooter in pursuit of the villains. He is quite a funny fellow but he is not an inspired maniac so that one does not accept the fact that he has a scooter of his own. He might quite well have stolen it from a child as he starts off. One would quite expect a Harpo Marx to run a fleet of scooters but it is asking too much of amateur actors that they should follow in his erratic footsteps.

However, the attempt is most praiseworthy and is pleasing publicity for the society, for it concludes with quite a novel idea—a sub-title asking the audience if they, too, would not like to have fun like this and that they can have it by joining the society. The timing, always difficult to achieve successfully—and most essential—in a film of this kind, is not always precise, but many of the ideas are felicitous. Some of the chases would have been more effective at a faster speed. Even chasers need to learn how to chase for the cinema—the leapings and gesticulations and so on. A Leader has been awarded.

THE ROAD TO THE ISLES. *By M. B. ANDERSON. 200 ft. 16mm.*

A colourful production with pleasingly varied material which affords an interesting glimpse of Highland scenes. A commendable attempt has been made at continuity but nevertheless the film is somewhat scrappy because the views, while very nicely composed, are not sufficiently well related to the theme, so that to a certain extent the film is an animated guide-book—but only to a certain extent.

The author has been at some pains to seek out interesting material and not to rely only on views; the shots of the birds coming for food are particularly good and the car provides a continuity link, but it seems that there is some uncertainty as to just how far the car should be featured. The shot of the man looking at the peak (early on in the film) is held on too long and should be cut. At the same time, apart from this one instance, none of the shots are held on too long and an interesting panorama of the countryside is presented and the film has the merit of variety and vitality—by no means easy to instil into a scenic film. A Leader has been awarded.

Professional Films

Technical Features of some APRIL RELEASES

Critical Comments on the More Outstanding Films to be seen at the Cinemas This Month.

By A. VESSELO

Leslie Howard in a scene from "Stand-In," a comedy of a young man's adventures in the film world, released this month.

A CONVINCING demonstration of the dramatic value of the general principle of contrast is given in *Dead End*. This film bases its theme on the contrasted manner of living of rich and poor, and in order to carry home its point, throws the idea into concrete relief by centring its action on a part of the New York waterfront where a block of luxury apartments and a collection of slum tenements stand side by side.

The plan is a sound one and admirably worked out, but one should note that the resulting concentration of events on to one large exterior set is, as a matter of fact, primarily a stage device, not a screen one. No good play developed with an eye to normal stage conventions can be adapted to the screen without difficulties of form, and in the present adaptation the single set background adds a certain static and theatrical element to the action, though this is partially modified by the size and detail of the set in question.

Mobility of the Cine Camera

The camera, of course, does things that could not have been done on the stage; it gives us intimate and realistic views of many separate parts of the set and is able to follow a particular character about—on to the roofs if need be—and show us the scene revealingly from overhead, for example. On the other hand, the very fact that in a stage version we should have our two contrasted sides of the street both in full sight all the time is to that extent dramatically favourable to the play.

As usual, time is concentrated as well as place. There is one time-lapse, between night and the following morning, where the film shows itself clearly at a disadvantage compared with its original. In the latter, such a time-lapse would be marked by an interval between two acts, whose relation to one another would be given in the programme whereas in the film there is nothing to tell us of how long the time-lapse represents and it might easily be a week instead of a few hours.

Apart from play-into-film questions, this is an important picture both in subject and in treatment and the strength of its realistic aims is indicated in the unwillingness to simplify the ending. It was wise not to attempt finality in the ending, for problems of the magnitude of those touched on here have no easy solution.

Time Lapses

Marie Walewska deals with a love affair of Napoleon. Films about the loves of outstanding historical figures always run a great risk of faulty emphasis, for the minimised historical background generally strikes one as being vastly more significant than the standardised romantic foreground; but here, despite its imperfections, we have a much more successful attempt than most. The central incidents may or may not fundamentally have been worth making into a tale of their own, but they have been handled with a skilful eye to characterisation and something of the necessary historical atmosphere has been infused into the action even though the details of Napoleon's political career from 1807 to 1815 (the eight years covered by the film) are often barely hinted at.

Time-lapses of importance in these eight years are given short sub-titles, as being the simplest type of link. Notice how Waterloo, which is too big a matter for a mere sub-title, is briefly skimmed over in two or three rapid shots. Napoleon, on Elba, is looking at a map and describing his plans to some of his friends. Excitedly, he throws down a little steel pointer on to the table and we have a symbolic close-up of the pointer falling on the map just at Waterloo. Stirring music strikes up and explosions, suggesting battle, fill the whole screen; when they clear away, the battlefield has

(*Continued on page* 35)

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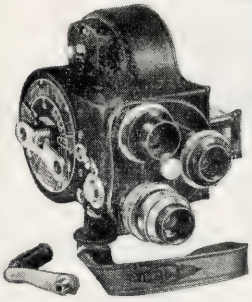

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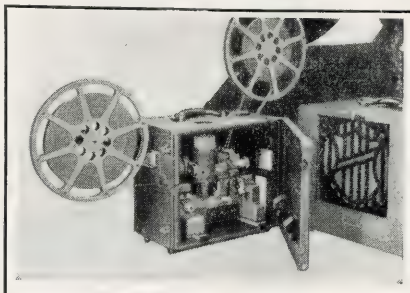

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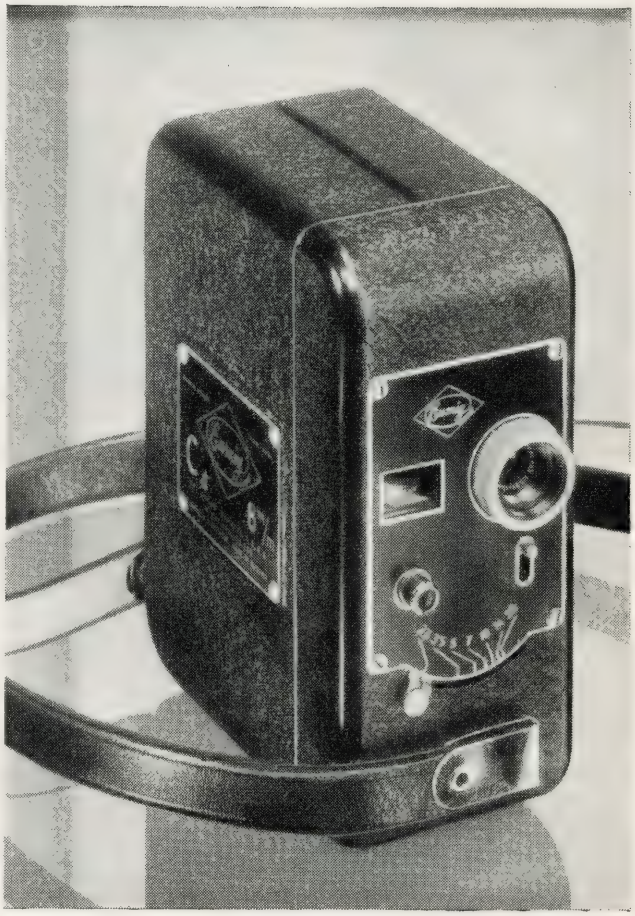

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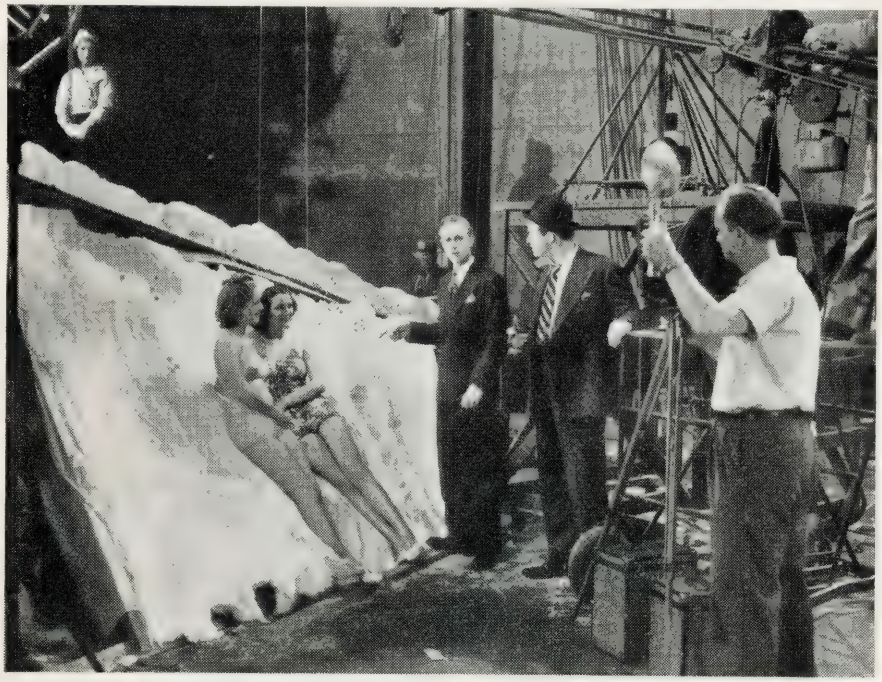
At the CINEMAS THIS MONTH

(*Continued from page* 32)

gone and Napoleon is already preparing to go off into captivity.

In one scene, where Napoleon is looking out of a window at some fireworks, observe how the usual method of making flashes of light alternate with comparative darkness inside the room *suggests* the fireworks some little while before they are actually shown to us by the camera.

Angel is a Lubitsch film but it is disappointing Lubitsch, for in much, if not all, of the film his ordinary wit has been subordinated to a strange and tiring solemnity. Nevertheless, there is enough of the old Lubitsch left to give a sufficient impression of his style, particularly in one or two really funny passages in the servants' hall of a stately English home. The key to his style is *allusiveness* and this is brought out, for instance, in the way in which he tells us what is going on at the dinner table—not directly, but by showing us the servants bringing the plates back to the kitchen after each course and discussing, entirely from their own point of view, how much has been left on the plates and why. This is perhaps the wittiest part of the film.



Another view of the scene from "Stand-In" shown on page 32. *Leslie Howard is again seen in the picture.*

Allusiveness

It is allusiveness, again, which gives us the ending of the scene at the park-bench in Paris. Melvyn Douglas has left 'Angel' (Marlene Dietrich) sitting on the bench while he buys some flowers from a flower-woman; but when he turns back with the flowers the bench is empty. At the scene's climax, instead of focussing on Melvyn Douglas, Lubitsch focusses determinedly on the flower-woman; so the main action is conveyed merely by the sound of Melvyn Douglas's voice, off, calling 'Angel!' (first in surprise, as he presumably finds her gone, then in consternation as he realises she has run away) and by the changing expressions on the flower-woman's face, from which shot we fade out.

Stand-In is another of Hollywood's popular skits on Hollywood. Amateurs should find this film interesting for its behind-the-scenes peeps into a typical studio during production. Of the items shown one may mention the normal crane-machinery for carrying the camera in a moving-shot, the treadmill apparatus on which the heroine walks in order to appear as if struggling endlessly through heavy snow and the scene of Humphrey Bogart looking at finished film through a moviola, as customarily used for professional editing.

When Leslie Howard arrives in Hollywood he is made to ride past a number of well-known places and these are brought to our attention by swift trucking shots approaching each one as the car passes them. This is, of course, a formal rather than a naturalistic method and the rapid moving of the camera in this way is not 'subjective' in the sense of corresponding accurately to any movement (physical or mental) on Leslie Howard's part.

As a last point we may refer to the consistent repetition of little mannerisms introduced to individualise certain of the leading characters; thus Leslie Howard is represented as having such a passion for tidiness that he cannot see an ash-tray without emptying it, while his arch-enemy cannot be put near a radio-set without wanting to turn it on in order to listen to some race or other being run.

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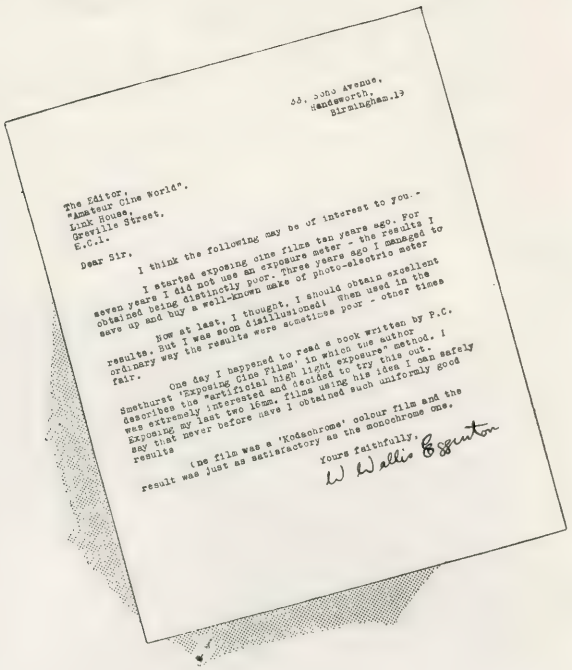

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What the SOCIETIES Are Doing

Bognor Regis F.S.

Hon. Sec.: Miss L. Cornish, Southernhay, New Barn Lane, Felpham, Bognor Regis. Shooting of the drama *Death Let Loose* is now complete and the society are actively engaged on preparations for their fourth annual public show, which will be held on March 16th and three following nights, with a matinee on the Saturday. Final arrangements for the music are now being made. The programme will also include the comedy, *News from Hollywood, Regis Review,* the B.R.F.S. local news-reel and a documentary film in Kodachrome produced by Mr. Barry Hart. This latter film received a most enthusiastic reception at its recent first showing to the society. Further particulars as to length and when these films will be available will be published later.

Catholic F.S.

Hon. Organizing Sec.: Rev. F. Valentine, O.P. All enquiries to the Assist. Sec.: 36, Great Smith Street, Westminster, S.W.1.

The C.F.S. held a private meeting in the Millicent Fawcett Hall on March 7th. At the recent film display at Battersea Town Hall the film *Medieval Village* was screened and a lecture by the Rev. Vincent McNabb, O.P., on The State and the Family was given. The weekly club meetings at the Society's rooms are proving of great interest as also are the classes in Mime held at the Interval Club, Dean Street, on Monday evenings. At the April meeting of the Society the new film, *The Convert*, was screened and its sound commentary proved a great success. A lecture was given by Rev. F. Valentine, O.P.

The most important inauguration of the C.F.S. is The International Substandard Film Bureau, the object of which is to circulate substandard films internationally in order to provide adequate libraries for religious and instructional films.

Crouch End A.C.S.

Hon. Sec.: S. D. Newman, 66, Crouch End Hill, Crouch End, N.8. Members are preparing for future projection evenings by building a projection box, the electrical circuit of which has been fixed. A projection evening was held on Feb. 12th, the notable feature being a 300ft. 35mm. Technicolor film of Hollywood fashions.

A general meeting is to be held on March 26th at 8 p.m. at which it is hoped all members and prospective members will attend, to discuss the future of the society. More members are still welcome and an application to the secretary will bring full particulars.

Elite Productions (Cine)

Hon. Sec.: J. H. Radcliffe, 37, Thorncliffe Road, Nottingham. Although this is the first public announcement, this society has been in the process of formation for the past three months in order that the studio and projection theatre might be completely equipped before any activities began. The theatre, in addition to twin-turntables is equipped with one 8mm., two 16mm. and a G.B. talkie, and a twelve foot proscenium designed entirely by G and F. H. Hunter.

With a membership of forty-five the Elite Productions are concentrating entirely on full length productions, commencing with a drama *The Warning Light*. The secretary invites those interested to pay him a visit.

Reports and stills for the May issue of "Amateur Cine World" should reach us not later than March 28th

Eltham C. S.

Hon. Sec.: H. L. York, 11, Marlborough Lane, Charlton Park, S.E.7. The unit films mentioned in last month's report have

A still from the Bognor Regis production, "Death Let Loose."

been started. Unit A have been using the Studio, while Unit B have been working on exteriors. The latter unit have, through the kindness of the local Commissioner, obtained the assistance of five troops of scouts. Unit C have had difficulty in obtaining a suitable story, but now one has been found it is hoped that they will make up for lost time.

As one of the society members is the Consulting Electrical Engineer at a local cinema in the course of construction, the Society is able to pay weekly visits to the building. A documentary film is being made of the gradual growth and on its completion a commentary will be added by means of a roughly synchronised record. Programme Secretary: J. F. Shore, 131, Churchbury Road, Eltham, S.E.9.

Earlsfield A.C.C.

Hon. Sec.: G. H. Ind, 39, Swaby Road, S.W.18. The club has been in existence for only a few months, but is making good progress. Projection evenings are held regularly and it is hoped soon to commence work on a documentary film. There is still room for a few more members and anyone interested should write to the Secretary.

Hampton Amateur Movie Makers (Oswestry)

Hon. Sec.: G. K. Williams, Oak Cottage, Oak Street, Oswestry. The society has made further strides in all branches of its activities. During the month of February, in a campaign to arouse further interest in amateur film productions, shows were held at the society's private cinema, the programme consisting mainly of amateur films. The shows were held for two evenings during each week; films produced by the Ledbury and Salford societies, as well as the Society's own productions, were shown. The programmes were completed with talkie films shown by Mr. E. D. Power. A short comedy, *The Three Wishes*, was completed last month, produced by Mr. Power, photography by Mr. Stanley Jones. Four members of the club produced a short film, *The Snake Charmer*. This film was shown for the first time at a show during the last week in February.

Huddersfield C.C.

Hon. Sec.: L. Hirstwood, 14, Wood St., Huddersfield. During the winter months the club is holding meetings fortnightly when discussions, lectures, and projection evenings are held. In summer, members meet once a month for talks or projecting films. Each year a week-end is arranged for an excursion to be made, Scarborough and Whitby being the choice for this year.

The annual dance was held on 18th Feb., there being 160 people present. At this event the Cups for the two best films of the year are presented, the first award this time going to Dr. C. H. Smith for his colour film *All Aboard* and the second to J. P. Robinson with the film *Down South*. The club is open to further members and anyone interested should get in touch with the Secretary.

Hyde Cine Society

Hon. Sec.: G. Wain, 170, Dowson Road, Hyde, Cheshire. Our President, the Mayor of Hyde, is showing great practical interest in the affairs of the society. He has been agreeably surprised, at the projection nights, by the large audiences, and the jolly atmosphere which prevails. Much credit is due to the projectionists, Mr. Davenport and Mr. Schoolden for the way in which they put over the programmes and arrange the musical accompaniment.

Kingston C.C.

Hon. Sec.: W. J. Kelsey, 24, Sandhurst Avenue, Surbiton, Surrey. The Annual General Meeting was held on January 18th, and Mr. P. W. Harris, F.A.C.I., A.R.P.S., was re-elected President, Mr. George H. Sewell, A.R.P.S., Vice-President; Mr. R. Harrington-Moore, Chairman; Mr. J. W. Kelsey, secretary and Mr. L. T. Dixon, Treasurer. The Chairman announced that the Club had had a very successful year financially.

At the meeting on February 1st, the Club's new production was given its premiere.

As Mr. Harris was present to give the Club a talk, he was able to see the film and commented favourably on it. Unfortunately, the 8mm. was not then completed but will be shown at the next meeting. There are, at the present moment, vacancies for three

(*Continued on next page*)

CLUB NOTES

(Continued from previous page)

members, but application should be made immediately by those interested.

London A.F.C.

Hon. Sec. : Miss M. Jasper, 99, Cambridge St., S.W.1. On March 4th the club projection unit gave a very successful show at Saint Dunstan's College, Catford. This brings the 1937-8 projection season to its close. On Jan. 24th Mr. Stanley Bowler, A.R.P.S., gave an interesting and amusing demonstration of overrun lighting equipment in the club-room, while later in the month a demonstration of modern screen make-up was attended by a large gathering of members. This demonstration was of particular interest to the ladies, who have the production of a ladies' film in colour well in hand. The annual film competition closed on Feb. 24th when the competing productions were shown in the club-room.

Through the kindness of Dr. G. M. Gray the club now has the use of an S.O.F. projector and the "sound" section hope to be able to demonstrate a system of sound recording on which they have been working for some time to the club members. The preliminary discussions of this year's club productions are now well advanced and it is hoped to commence work on the first, a film dealing with the activities of the Poor Peoples' Dispensary for Sick Animals, in the immediate future. This film will be followed by a production dealing with the activities of the Rover Scouts.

A convincing interior set used in the Planet Amateur Film Society production, "Refuge."

Ledbury A.C.S.

Hon. Sec. : D. J. Tow, Station House, Ledbury, Herefordshire. Since the last report of this society was published things have been going ahead with great success. Two very successful "Guest Nights" have been held on Jan. 3rd and Feb. 7th. On the first night a programme of films from the Blackheath C.S. was screened. The second night was devoted to films from the Beckenham C.S.

On 21st Feb. a lantern lecture kindly loaned by Messrs. Dufay-Chromex Ltd., was read by one of the members (W. L. Lucy, B.Sc.) After this lecture the newly installed lighting equipment of the society was tested. The society's technician D. J. Tow, is responsible for this equipment which consists of 3,000 watts of over-run bulbs. The whole of the equipment has been home made by Mr. Tow.

Work is to commence shortly on the society's new production, a comedy mystery, written by Mr. R. Hickin. Anyone interested in any of the arts applicable to Amateur Cinematography is invited to attend any society meeting. These are held every Monday at the Presbytery, The Southend, Ledbury, at 7.30 p.m. Future arrangements include : March 21st, Informal Whist Drive ; March 28th, Focussing and Depth of Focus by R. Jackson ; April 4th, Annual General Meeting.

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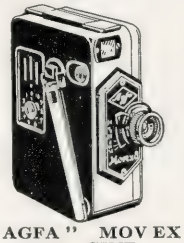

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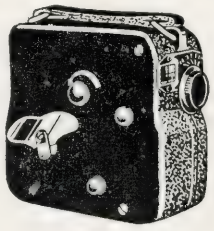

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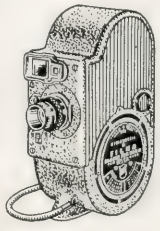

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Mayross Motion Picture Productions

Hon. Sec. : F. W. Foyster, 60, Dalling Rd., Hammersmith, W.6. The club has now passed into its sixth year. Plans are going on whereby several monochrome and a colour production (the latter to be made for the Natural History side of the Club) will be started. Preliminary indoor shots have already been taken, these being very successful. The subject was an aquarium and some difficulty was experienced in the placing of the lighting, so as to cause no reflection from the side of it. A "table top photography" short in colour of the Taj Mahal has just been finished.

The first monochrome production this year is *The Crystal Reveals*, first shots of which are at the processors. The club are organising their first ramble this year, to take place about Easter in the Slough District.

Since 1932, on an average, one big film has been made every two years. In 1932 *Country Calm*; 1934 *Bottled and Battled* and 1936 *Marten's Folly*. 1937 was mostly spent in experimental shots and the introduction of sound, whilst during 1938 it is hoped to be well on the way with the sound film (S.O.D.).

Another plan is to double the membership which has fallen low of late, also plans and arrangements are in hand for a club dance. Should any reader care to attend, either on projection or production evenings they will be warmly welcomed. Full particulars of the Club can be obtained from the secretary.

North East Cine and Dramatic League

Hon. Sec. : R. Redburn, 11, Mighell Avenue, Ilford, Essex. The annual general meeting of the club was held on the 31st January. After the election of officers, future programmes were discussed and three outings were agreed to, including a visit to Croydon Airport. Mr. Farrar proposed that in view of the experience gained by the club an attempt should be made to film a drama. Some discussion followed and it was decided to make one on completion of the present production if a suitable scenario is submitted. Steady progress is being made with a film on the manufacture of dentures ; this should take about three or four months to finish.

Planet A.F.S.

Hon. Sec. : P. A. B. Derrett, 46, Derwent Road, Palmers Green, N.13. Since moving into the larger and more completely equipped premises at 85, Green Lanes, N.13, six months ago, the society has doubled its membership and applications to join are coming in so fast that it has been decided to limit membership to thirty-five active and twenty-five associate members.

Rapid progress is being made on the current full-length production, *Refuge*, and those members concerned found it necessary to shoot on four consecutive days recently, when costumes were hired for certain scenes. This film is being made on 16mm. neg.-pos.

Since many of the newer members had not seen last year's production, *Temporary Gentleman*, a special programme, including this and other Planet films, was screened in the club-room on Sunday evening, March 13th and during the programme the chairman gave a short talk on the activities and objects of the club.

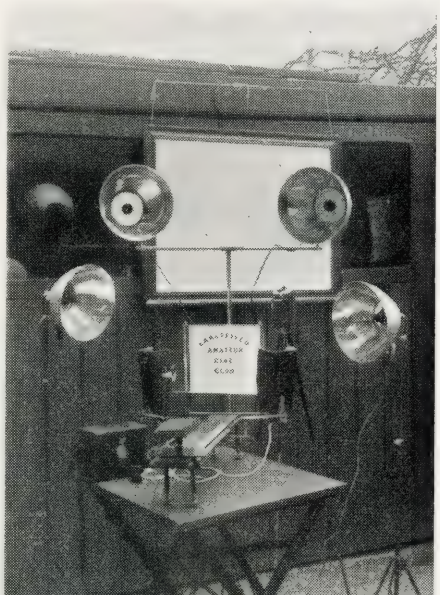
Another dance for members and their friends has been arranged for Saturday, April 2nd, at St. Paul's Institute, Winchmore Hill, N.21. The Society extends an invitation to readers of *Amateur Cine World* to come along. Tickets cost three shillings each, including refreshments and may be obtained from the secretary.

Portsmouth Cine Club

Hon. Sec. : H. R. Verry, A.R.P.S. Headquarters : 1a, Hudson Road, Southsea. The Annual Show is to be given on the 4th and 5th of April, and a great effort is being made to fill the larger hall of the South Parade Pier for two nights. The programme will include the Club's latest production *Recorded Evidence* and a Kodachrome film of local Coronation celebrations and Their Majesties' visit to the Fleet, a local news reel and several films made by individual members. The Club's next production is to be a comedy running to two reels of 16mm. Work will commence on this immediately after the Show.

Salford C.S.

Hon. Programme Sec. : Miss W. Tilzey, 15, Caldy Road, Salford, 6, Lancs. By the time this report appears the fifth annual show will have been held at the Society's



Some of the equipment installed by the recently formed Earlsfield A.C.C.

headquarters on March 12th, 14th and 15th. Among the films shown were the latest productions, *Slate Club* and *Aunt and Ankle*, both on 16mm. Also *Safety First*, a 16mm. film made in co-operation with the Salford Police for use in schools. This film has won first award jointly with the Beckenham Society's production in the recent Inter-Club Competition of the Federation of Cinematograph Societies.

We regret the unavoidable resignation of Mr. K. W. Kenyon, who was one of the founders of this Society and who since its

A production still from Mr. W. Ching's new film, "Ein Tang um die Lieb."

inception has worked wholeheartedly as Secretary. Mr. W. E. Cheetham, 19, Laurel Avenue, Moss Side, Manchester, 14, is carrying on the secretarial duties.

Shirley Cine Circle

Hon. Sec. : Norman Edwards, 111, Orchard Ave., Shirley, Surrey. The new Circle film, which has been tentatively entitled *The Villa of Fear*, is being carefully produced.

A magazine film entitled *This and That*, which consists of a series of scenes of the documentary and general interest type, is now nearing completion and will be shown together with *The Villa of Fear* some time in the autumn. Many interesting evenings have been arranged, foremost among which is the monthly screening of outstanding professional and amateur films. These will be freely discussed and studied with the object of improving the technique of the members. The next professional film to be shown will be Fritz Lang's famous UFA. production, *Metropolis*, a copy of which has been acquired for the Circle's library.

Various requests having been received, a Social evening, run on the same lines as the first of these events, has been arranged for April 2nd. The Circle has decided to give free shows to assist any hospital, etc., where patients, owing to disability are barred from normal entertainment, or to assist any charitable organisation in raising funds. Applications should be addressed to the secretary.

United Amateurs (London)

Hon. Sec. : J. E. Skewes, 101, West End Lane, N.W.6. Regular projection evenings are being held throughout the winter as usual in the theatre and during this (the fourth) season several premieres have taken place, including one of a series of talkies in colour, the first of its kind to be produced by amateurs, in which colour has been used in a novel direction.

(Continued on next page)

Readers who would like to pay a visit are requested to write to the secretary. Programmes always include films lent by other Societies (usually in exchange for United Amateurs productions).

United Film Productions

Hon. Sec. : R. Densham, 5, Madrid Rd., Barnes, S.W.13. The Barnes Cinematograph Society (United Film Productions) are now well away with their new production *On a Crisp September Morn.* The film is being shot on 16mm. The direction is by Mr. J. Swan who has been engaged on professional film making for many years and Mr. D. H. Densham is in charge of the camera work.

Since the last report appeared the address of the U.F.P. has changed, and is now 5, Madrid Road, Barnes, S.W.13, the telephone number remaining the same (RIVerside 4914). A new Cine Theatre has been constructed by members. Normally there is seating for an audience of about twenty persons. Sound is supplied from a specially designed twin turntable amplifier unit. At the official opening of the cinema the UFA picture *Metropolis* was screened. Vacancies occasionally arise for new members and anyone interested in joining should communicate with the secretary. Meetings are held on Tuesday evenings.

West Essex F. S.

Hon. Sec.: L. G. Watson, 10, The Meadway, Buckhurst Hill. Studio: 41a, Kempton Road, East Ham, E.6. At the monthly meeting held on the 30th January an interesting address on "Dufaycolor" was given by Mr. Sewell, of Messrs. Dufay-Chromex, Ltd. The talk was accompanied by attractive photographs. The UFA production, *Kriemhild's Revenge,* was then projected. Talks on "Direction" and "Editing" have been given by Mr. S. Reed at recent technical meetings.

Owing to other demands upon his time, Mr. R. Howes has found it necessary to resign from the Society and Mr. G. Still has been elected to fill the vacancy thus created on the Committee. The shooting and editing of Mr. S. Reed's film, *Pot of Basil,* is now finished, with the exception of the cartoon sequence, which, however, is in hand.

There are one or two vacancies in the Society. Applications for full or associate membership should be addressed to the Hon. Secretary at the above address.

Whitehall C. S.

Hon. Sec. : L. J. H. Seargeant, 32, Twyford Avenue, East Finchley, N.2. The visits of G. H. Sewell, A.R.P.S., and J. H. D. Ridley during February were the occasions for 'bumper' meetings. Mr. Sewell's lecture on "Dufaycolor" proved very interesting and Mr. Ridley's colour films made a great impression. On March 1st Harry Walden, A.R.P.S., gave a talk on "The Inside of a Projector" and on the 15th the judging of films entered for the Sixth Annual Exhibition took place.

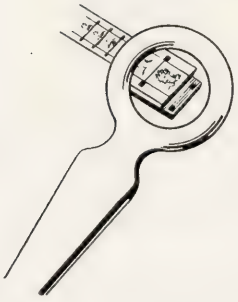
Owing to the fact that two shows are being held this year it will be possible to accommodate over 650 visitors and although this notice will appear only nine days before the date (March 25th) some reserved tickets may still be available. Applications should be addressed to the Exhibition Sec., Mr. W. J. Dear, 30, Canvey Road, Leigh-on-Sea, Essex. Please state whether for the first show (5.15 to 7.15 p.m.) or the second show (7.45 to 9.45 p.m.). There is no charge but a stamped addressed envelope must be enclosed.

The Exhibition will be held again this year in the Central Telegraph Building, E.C.1. Mr. John B. Holmes, Director of Productions, G.P.O. Film Unit, has consented to become the new President.

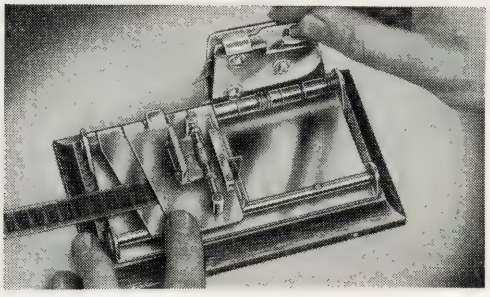
Wimbledon C. C.

Hon. Sec. : C. W. Watkins, 105, Mostyn Road, Merton Park, S.W.19. Please note that owing to the re-numbering of the road, the Hon. Secretary's address is now 105, Mostyn Road. At the monthly Associate Members' meeting for January were shown, amongst others, two outstanding films : *Birds of Feather,* by G. J. Ridley, an excellent nature film in colour, with some very good close-up work, and *Through the Valley of the Mosel,* a very satisfactory effort, taken by four members on their summer holiday in Germany last year. Two meetings for the month were devoted to the interests of other clubs. On Feb. 4th members of the Palmers Green C.C. visited Wimbledon and Dr. Barker gave a talk and demonstration on their methods of processing film, first, from the screening of a short film, half of which was commercially processed and the other half by the club itself, and thus by comparison were shown the faults to be avoided; then Dr. Barker demonstrated the working of a continuous printer which he had constructed himself; this closed a most instructive evening. On Feb. 25th films from the Godiva Film Group, Coventry, were screened.

The Splicer with *Controlled* depth scrape



After removing the emulsion the scraper ceases to function therefore preventing the excessive scraping of the base and enabling only the strongest splice to be made.



The Ensign "Universal" Splicer has many other features. The trimming of the ends and actual joining are carried out in one movement. The number of movements required to make a splice have been reduced to a minimum. An adjustable cutting knife is incorporated. Provision is made for splicing three sizes of film. All metal parts are bright chromium plated. The Splicer can be removed from its oak base and by means of special plugs be inserted in the Editor board without further fixing.

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If you have no idea what to film, if you have exhausted the usual material—baby, the holidays, your home town—you must get this book. It will give your cine activities a new lease of life. You will never be at a loss for plots or themes on any conceivable subject. There are scripts and treatments for personal films, documentaries, comedies . . . Valuable ideas on every page . . . . Hints on trick films, suggestions for local news reels, notes on planning and shooting.

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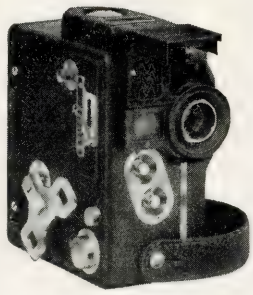

Incorporating the famous "see-while-you-shoot" controls, including a finger-tip slide for varying the lens aperture and a footage indicator which shows in the viewfinder as well as externally. Change of speed also possible while filming.

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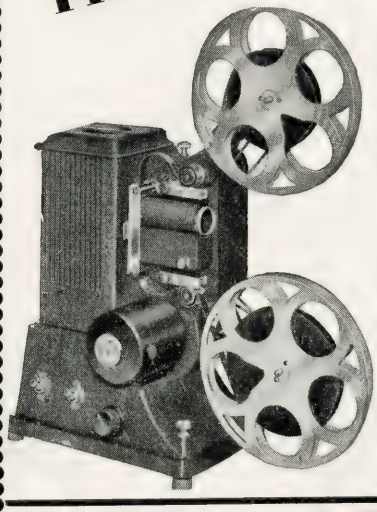

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9.5 mm. Pathescope Motocamera de Luxe, latest model, f/3.5 anast., variable speeds, waist level and direct vision view finders. As new. List £14 14 0 .. .. **£6 12 6**

16 mm. Ensign Super Kinecam, f/1.9 Dallmeyer, 3 speeds, hand crank, optical direct vision finder, turret head. As new. List £45 **£22 17 6**

9.5 mm. Dekko Outfit, f/1.9 Dallmeyer focussing mount, 3" f/4 Dallmeyer telephoto, complete with leather case, all as new. List £18 **£12 15 0**

9.5 mm. Dekko, f/1.9 Ross in micrometer mount, 8-64 F.P.S., single pictures, condition as new. List £12 12 0 .. .. .. **£7 17 6**

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9.5 mm. Pathescope Cine Camera, f/3.5 anast., hand crank model. Cost £5 .. .. 19/6

9.5 mm. Pathescope Motocamera de Luxe, f/2.7 Zeiss Tessar, perfect condition. Cost £21 .. .. **£6 17 6**

THE CAMERA CO.

320, Vauxhall Bridge Road, Victoria, S.W.1.

TELEPHONE: VICTORIA 5482 AND 5483

52, Cheapside, E.C.2. TELEPHONE: CITY 5482

R.F.W.40

Running Commentary

By "SOUND TRACK"

IT can be rather irritating to have one's photographic undertakings hampered by making notes, but the fact remains that a "data book" saves a great deal of time and money and worry in the long run. This particularly applies to indoor filming by artificial light when, until extensive experience has been gained, it is most helpful to be able to compare any scene being lit with some previous success, from which comparison one can estimate what particular lighting set-up will give the effect required. A typical data book entry is as follows :

CAMERA DISTANCE	14ft. 20mm. lens at f/3.5 ; Isopan ; normal speed.
SET	Sitting room ; dark furniture, cream walls, two actors in pastel blue dresses. Picture to be bright.
LIGHTS ..	Total 10, effective 8, photofloods-in-reflectors. 4 at 8ft., sides ; 2 at 5ft., accent; 2 at 4ft., top ; and two back lights.
REFLECTORS ..	Nil.

Occasionally photofloods have to be used on a supply of lower voltage than their rating, and this should be noted as their effectiveness is thereby reduced. For instance, using a 240 volt photoflood on a 220 volt supply causes about 15% drop in illumination.

Anything out of the usual in the way of titles and special close-ups should also be duly noted. It is surprising how often one wishes to reproduce a set of conditions that may at the time have seemed quite unique. When the film comes back from processing, the entry is turned up and a comment added on the photographic quality obtained.

Apart from practical economy, the data book also comes in pleasantly at times as the last word in a technical argument.

* * *

RE-WINDING is a rather controversial subject. It would be insulting to dictate a set of rules, but it is advantageous to discuss procedure ; and my particular fads are these :

I never use the power-rewind because it tends to strain the motor and make the projector vibrate in a manner damaging to the lamp.

I always remove dust from the film during rewinding by passing the film through a piece of clean, soft material held between finger and thumb. This does NOT cause scratching so long as it is done every time the film is rewound, in which case no great accumulation of dust or grit is possible.

I rewind only just so tightly that no sliding between layers of film takes place. Over-tight winding definitely strains the film.

Finally, I see that all belts are removed during rewinding, and I adjust the tension by rubbing on the lower reels as necessary.

Some projectors, e.g., the Pathe 200B, are not fitted with a hand rewind, but this is easily remedied by drilling the top arm pulley and inserting a Meccano threaded pin to act as a crank handle.

* * *

I RECENTLY borrowed a super reel from an inexperienced movie-maker and was rather appalled by the following items of wreckage :

1. Many burnt frames in first few feet.
2. Pairs of torn sprocket holes, here and there.
3. Single torn holes every two feet or so for the first 60 ft.
4. Heavy scratch on each side.
5. Wavy scratch down centre of last few feet.
6. No well-made joins ; several over-lapped a complete frame !
7. Some patches applied, mostly out of centre with the holes.

Experienced operators will know the causes of these horrors, but they deserve brief recapitulation :

1. Lamp on before motor. 2. Film jamming, or machine stopped and restarted, film meanwhile having been moved in the guides. 3. Due to faulty top reel, with pinched sides, causing stickiness at equal intervals. (Presumably the operator realised this belatedly, after the 60ft. !) 4. Dirty gate and guides. 5. Catching on something during re-winding. 6. Lack of intelligence. Should read instructions, or, better still, *Amateur Cine.*

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Isopan ISS (16 mm). The fastest substandard film available, is equally suitable for interior and exterior work. Possesses extreme exposure latitude, and gives full shadow detail even on dull days. For interior work under artificial light it possesses extreme speed due to its high sensitivity in the red and yellow.

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Cine-Kodak, f/3.5 lens and case	£6 10 0
Cine-Kodak, f/1.9 lens and case. As new	£11 19 6
Bell Howell Double 8, f/2.5 lens and 4 speeds	£14 5 0

8mm. PROJECTORS.

Ditmar Duo for 8 and 16mm. 250 watt lamp, resistance and carrying case. Cost £35 1 0	£25 17 6
Keystone G8, 200 watt and resistance	£9 10 0
Siemens H8, latest model, as new	£29 10 0

9.5mm. CAMERAS.

Dekko, f/1.9 Dallmeyer, 3 speeds, latest gate	£6 10 0
Pathe De Luxe, f/2.5 lens and tele-attachment. Leather case	£7 10 0
Cine-Nizo, f/1.5, 2 speeds, handcrank and motor drive	£9 5 0

9.5mm. PROJECTORS.

Pathescope 200-B, 200 watt lamp, mains voltage	£10 10 0
Bolex P.A., 400 watt, resistance and case	£18 5 0
Bolex G9-16, 250 watts and resistance. Latest model, new November	£31 15 0

16mm. CAMERAS.

Cine-Kodak BB, f/1.9 lens and leather case. Cost £20	£12 5 0
Magazine Kodak, f/1.9 interchangeable lens and leather case	£32 10 0

16mm. PROJECTORS.

Kodascope " K," 750, 500 and 300 watt lamps, combined resistances, 1" and 2" lenses, leather case. Cost over £90	£41 0 0
Kodascope EE, with 2" f/1.6 lens, transformer model. Cost £34 5 0	£28 5 0

16mm. TALKIES.

GeBescope Model " B," silent and sound, twin loudspeakers, complete with prism. As new in all respects	£67 17 6
Marshall, with 750 watt lamp, all metal projector stand, 3 x 1600' reels, perfect throughout. Cost £150	£92 10 0
S.P. Standard, 2½ watts output	£29 5 0

4, GOODRAMGATE, YORK *Telephone 2700*

A USEFUL, if not wholly permanent, filmic reminder and birthday greetings token combined is . . . a book-marker made from a length of film. The subject of the strip of film, about twenty frames long, is usually a well-remembered scene, preferably in colour: or, the film can be specially prepared, using one's cine camera as a still camera and shooting, say, a couple of leading titles (one frame each, and very bold lettering so that the frame can be read) followed by a little series of appropriate still pictures.

Having prepared a suitable film strip, the problem is, how to mount it; 16mm. film is far the most satisfactory, though 9.5mm. is decidedly usable. The method is to scrape the emulsion very carefully from the margins (about $\frac{1}{32}$ of an inch in the case of 9mm.) and then cement on a piece of cleaned (emulsion-less) film allowing half a frame overlap at each end. These ends are then trimmed and folded over and cemented to the back of the original film strip. The whole is a reasonably sturdy book-mark, the film emulsion being well protected; and if the strip is well chosen the article is decidedly pleasing.

* * *

Firesides provoke filmic discussions, and a popular subject is the change in professional technique caused by the talkies. The obstinately argumentative individual who maintains that there has been little change should be taken to a (preferably British) "society drama" and made to sit through it with his ears plugged. The utter tedium of such an experience is hard to imagine, but well worth trying at least for part of a film, though it is difficult to find a plug that will completely exclude the powerful mechanised speech.

The "Western" usually survives this test most worthily, the less talkative Disney cartoons also being well placed: but it is a rather appalling fact that even now, ten years after "The Jazz Singer," many better-class talkies contain great chunks of photographic conversations.

* * *

I have seen an old-time comedy gag very successfully revived in a recent amateur film. A girl, dragged from her beauty sleep by her fatuous suitor's ill-timed telephone call, tells him where to go. The sequence was done as follows:—

C.S. the telephone bell rings.

C.S. the girl, well roused, prepares to go.

C.S. the man holds his receiver with an expectant and smug smile.

C.S. the girl's hand lifts her receiver . . .

C.S. the man starts . . . steam issues from his instrument . . . Fade out.

The cameraman tells me that he had a little trouble in getting a good rendering of the steam. A large electric kettle was used, the spout being just out of the picture at the lower boundary. The shot was lit with side lights only: in the same shot taken with normal front lighting and one side accent light, the steam hardly showed at all. Just one of those things . . .

* * *

IT is a strange paradox that a shot should have to be cut because it is "too good," but this does happen at times; and at times also one sees such a shot in a film which *should* have been cut but wasn't. For such superlative shots are so distracting by their very perfection that they let down the film as a whole both by making the rest seem weak in comparison and by filling the audience's mind with pictorial beauty to the exclusion of the flow of pictorial narrative.

Let us (as cameramen) be honest enough to admit that we know very well what sort of shots these are; for instance, a yacht at speed on a sparkling day, shot with a red filter. As editors we have to cut the shot with a sad sigh to prevent it dimming its less outstanding neighbours, unless we know of a dodge to include it. The dodge is to show it in splendid isolation, either by placing it alone between two titles, or, an unusual way, by letting it immediately precede the lead title of the film; or alternatively by making the lead title in two parts and inserting it in between.

One occasionally hears film editors boast of their heavy cutting and how they can shed dozens of feet without a pang; but I admire the man who can preserve as much as possible of his material and contrive to enhance its value by skilful montage: for thus we get more entertainment per foot, *and more feet.*

Mr. N. A. Pearce, of "Normanhurst," St. George's Avenue, Northampton, writes us that he has been appointed Hon. Secretary to the newly formed Northampton Cine Circle, a branch of the photographic section of the Northamptonshire Natural History Society. Meetings are held at 32, Bridge Street, Northampton. The annual subscription is 5/-. Several meetings and projection evenings have already been held and on March 16th it is hoped to arrange a talk on "Filters and Filtering."

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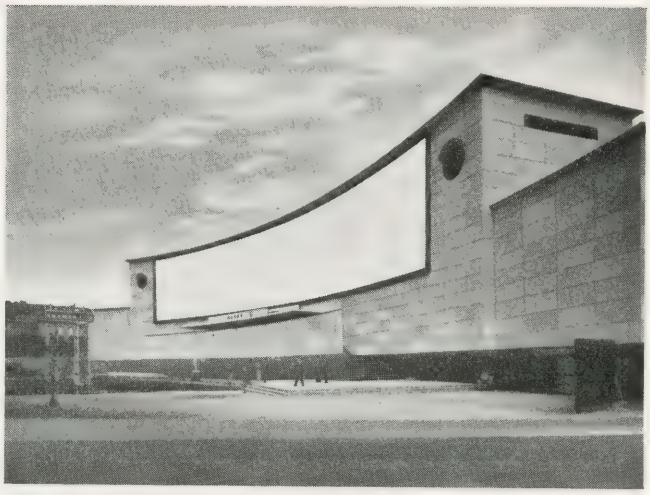
Ask your dealer to demonstrate the "Celfix" Screen or write for our brochure "Is the Screen Important?" together with free sample surface and name of nearest stockist from the manufacturers:



The "Celfix" Screen is patented throughout the World. British Patent Nos. 345,925, 376,385, 416,403, 456,133.

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What's NEW in APPARATUS

CAMERA

Name. Emel Double 8mm. Ordinary and Turret (5 Models). Numbers C.61, C.81, C.85, C.87, C.82.

Makers or Agents. Messrs. Cinepro, 1, New Burlington St., Regent St., London, W.1.

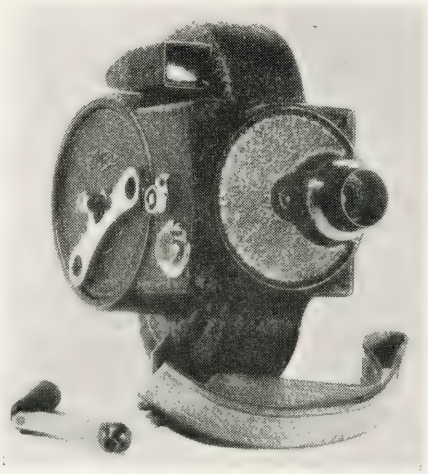
Size of Film. 25 feet of double-8mm. film on reversible daylight loading spool.

Overall Size. Ordinary model 5″ deep from front of lens, 5⅜″ high, 2¾″ wide. Turret model 5″ deep, 3¼″ wide, 5⅜″ high.

Construction and Finish. The bodies of the instruments are die castings finished in brown crackle enamel and all the external and internal working parts are heavily plated. The turret mechanism is of hard brass, dull chromium plated.

Tripod Fitting. The tripod boss is of hard brass, English size, cast in with the camera body. An interesting feature is the strong leather handle supplied with each camera, which is screwed into the tripod boss by means of a heavy knurled screw and provides a convenient and steady method of holding the camera in the hand.

Speeds. Models C.61 and C.85 run at 16 pictures per second only. Models C.81 and C.87 have 3 speeds—8, 16 and 64 per second. The De Luxe Model C.82 has five speeds, 8, 16, 24, 48 and 64 and a single picture movement combined with a frame counter. A zero position prevents the camera from being operated accidentally. The same result is obtained in the simpler models by means of a small catch which locks the starter button.



The ordinary model of the new Emel camera reviewed on this page.

Starter Buttons. In all the cameras the starter button is situated at the right of the camera and slides towards the operator to run the camera. A ribbed surface avoids slipping of the finger.

Shutter. This is of the usual single bladed revolving disc type.

Film exposed at one Winding. The ordinary model ran for 30 seconds and the turret model ran for 35 seconds, more than sufficient for any normal shot.

Winding. In both models a built-in T-shaped key is provided, which folds down and does not revolve during shooting. Winding in the ordinary model is anti-clockwise and the turret model is wound clockwise.

Motive Power. A powerful clockwork motor provides the power in each case.

Transit Mechanism. The film transit mechanism is the same in both cases and follows orthodox 16mm. lines in that the film passes through a combined feed and take-up sprocket, which feeds it to the gate. The top spindle is solid and permits the spool to revolve freely, while the bottom has the usual slipping take-up. The intermittent has a single claw, while the face-plate and pressure-plate between which the film passes are dead flat and polished. The spring-loaded presser-plate and the idlers for the sprocket are carried upon a common sliding base so that a single operation opens the camera for lacing. The same operation opens or closes the arm which operates the footage meter.

Footage Meter. This meter is of the type in which a spring-loaded lever presses against the periphery of the coil of film and is thus turned through an angle as the coil lessens. This movement is communicated in each case to a dial which is at the back of

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2 Pathe Motocamera "B"s, new condition.. .. each	£3	15	0
1 Pathe "H," interchangeable mount, f/2.5 .. .. at	£5	10	0
Ditmar 16 mm. Cine Camera f/2.9, soiled	£11	10	0
Several **Home Movie** Projectors from .. .. each	£2	2	0
Paillard G916, 500 watt resistance, perfect .. .. at	£34	10	0

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KODAK 8/30 8mm. Projector.. ..	£5 17 6
KEYSTONE 8mm. 200 w. Projector..	£10 17 6
PATHE 200B 200 w. 9.5mm. Projector	£10 10 0
PATHE MOTOCAMERA B, f/3.5 Camera	£3 12 6
KEYSTONE 16mm. 300 w. Projector, soiled	£11 0 0
DITMAR DUO 8 and 16mm., 250 w., completed	£26 15 0
DITMAR 8mm. f/1.8 Berthiot Camera	£15 0 0
Another, demonstration model ..	£16 10 0
KODAK CINE 8mm., f/3.5 Camera..	£5 12 6
ZEISS S.10 16mm. f/2.7 Tessar Camera	£5 5 0
EUMIG PIII 8mm. 250 w. Projector	£15 0 0

RUDY has been to the LEIPZIG FAIR. Come in and hear all the news of new apparatus—months in advance. Of course, if it's out of the ordinary, he will have brought it back.

the camera, near the operator's eye. Readings are in feet.

Lens Equipment. The standard lens supplied with all models is a 12.5mm. with apertures from f/2.5 down to f/16. A further range of objectives is available, including 20mm., 23mm. and wide-angle and apertures up to f/1.5.

Models C.61 and C.81 have single lens mounts. Models C.85, C.87 and C.82 (De Luxe) have three lens turrets. Lens barrels and mounts conform to standard dimensions.

Viewfinders. The ordinary models have a square tubular finder at the top right of the instrument, its axis being about ¾" to the right and 1¾" above that of the camera lens.

The turret models have a similar, but larger finder 1" to the left and on the same level as the camera lens.

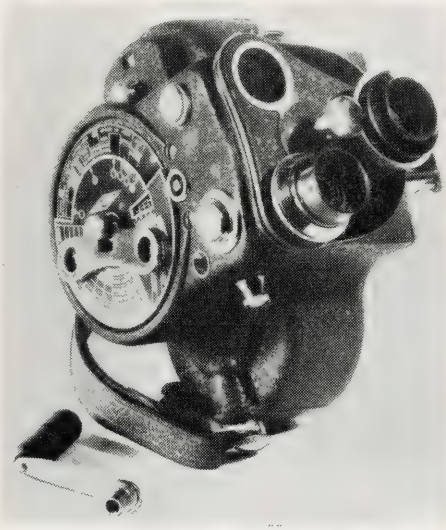
The ordinary model finder is calibrated to work with the normal 12.5 lens. The turret model finder is calibrated to work with the wide-angle lens, but has hinged to it a series of blued metal masks for lenses of foci 12.5mm., 23mm., 35mm., and 50mm. The aperture of the last named is only 2mm. wide while that of the wide-angle is 15mm. wide, thus giving some idea of the range of fields covered by the camera.

Special Movements. The turret models embody a hand-turn movement which operates both forward and reverse. This is worked by means of a hand-crank which fits a spindle on the right of the instrument. The reverse hand wind is limited in scope by the fact that the top spindle does not take up the rewound film, but there is ample room for most operations. For more elaborate work the film can be rewound in the darkroom without unloading, but using the fingers to revolve the top spool.

NEW APPARATUS

(Continued from previous page)

Another fitment on the De Luxe turret model only is a built-in exposure calculator, which allows for a wide range of subjects, apertures, weather conditions and times of year.



The De Luxe Turret Head Model of the 'Emel' 8mm. Camera.

Prices. There are five models and each can be obtained with any one of three lens of aperture f/2.5, f/1.9 and f/1.5 respectively. We cannot quote all the prices here but they range from the simple single-lens f/2.5 Model C.61 at £10 10 0 to the De Luxe Turret Model with five speeds, single picture movement, frame counter, multiple viewfinder and frame counter, equipped with f/1.5 lens at £43 15 0.

Lens prices range from 12.5mm. f/2.5 fixed focus at £3 9 0 to 12.5mm. focussing f/1.5 at £14 11 6.

General Remarks. It is not often that we are able to review a range of cameras rather than a single instrument, but any survey of this very complete range of instruments indicates a determined attempt on the part of the manufacturers to place 8mm. on a strong technical footing comparable with 16mm.

The ordinary models, while sturdy and well designed, have no particularly outstanding features. The introduction of turret cameras, for the 8mm. worker is, however, of great importance. The other features of the turret instruments are praiseworthy and all the cameras are pleasantly easy to handle and free from 'fiddling' little attachments.

B. & H. 16mm. FILMOARC PROJECTOR

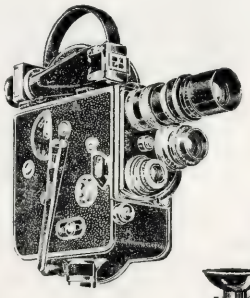
We learn that Messrs. Bell & Howell will shortly make deliveries of a few 16mm. Filmoarc Projectors. The Filmoarc was not constructed by simply placing an arc lamp behind one of the regular projectors. The entire projector has been engineered throughout as an arc machine. The time-tested intermittent mechanism has been

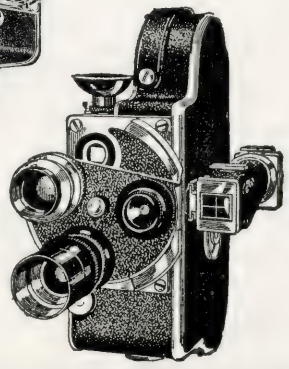
(Continued on next page)

Now that you know what amateur film making calls for, buy yourself a camera with these features!!

"Recommended by the Specialists"

- Daylight loading spools of 50 or 100 ft. capacity. Black and white or colour.
- Claw mechanism with double sprockets forming loops. Security against scratching, jamming or want of steadiness.
- Semi-Automatic loading. The film threads itself automatically through the sprockets and gate.
- Turret head for three lenses no broader than the camera body itself.
- Interchangeable lenses, standard thread used by Bell & Howell, Ensign, Victor and Dekko.
- Trifocal viewfinder with parallax adjustment from infinity down to 2 feet.
- Critical Visual focusser by means of a prism, covering a large part of the image.
- Variable speeds from 8 to 64 frames per second.
- Unlimited rewinding of film by means of hand crank. The clockwork motor is entirely disengaged whether it is fully wound or not.
- These are a few of the features on this remarkable camera. Write to R. G. LEWIS (CINE) for a fully descriptive booklet—free of charge.





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and what a service! Expert processing, free information bureau, Confidential Hire Purchase facilities, 2½ per cent. cash discount on all second-hand apparatus, used cameras that are guaranteed. We are the only retail cine firm in Great Britain with a fully equipped workshop on the premises with three mechanics to overhaul used equipment. You will never regret the day you started dealing with "202."

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(Two minutes from Holborn Tube Station in the direction of Oxford Circus)

CHANCERY 7996/7 HOLBORN 4780

Latest APPARATUS

(Continued from previous page)

retained, with a 9 to 1 ratio, side tension, metered lubrication and floating film. The motor has, however, been positioned in front of the mechanism and an entirely new ventilating system has been developed to ensure complete film protection.

It is claimed that the arc projector will produce screen illumination approximately four times as bright as the Model 130 provides. Operation has been simplified through the elimination of all unnecessary controls, through the provision of visual indicators and by careful placing of name-plates to designate every adjustment. The carbons are automatically positioned by an electric control system to maintain a uniform gap as they burn.

The amplifier which will be supplied with the Filmoarc Projector is the same as that used with the new Filmosound Model 130-D and two loud speakers will be standard equipment. A 100-feet speaker cord and a 50-feet speaker cord, which can be used singly or together, will be furnished and a 25-feet cord is included for use between the two loud speakers.

Carbons will be furnished in a convenient mailing tube containing 25 pairs. Each pair will burn approximately one hour. Special attention has been given to careful packaging of these carbons, which may be mailed by merely placing the required stamps on the container and writing in the name of the purchaser.

The arc projector will be offered only as a sound machine, but will be built on special order as a silent projector by omitting the fly-wheel, optical slit and exciter lamp—which can be added later to convert the silent model to a sound machine.

Since the arc projector will undoubtedly be used for longer throws than other equipment, it will be offered with a choice of projection lenses. The B. & H. 2″ f/1.6, 3″ f/2.3, 3½″ f/2.7 or 4″ f/2.8 will be optional equipment. Unless otherwise specified, the 3″ f/2.3 will be standard equipment.

The price puts the Filmoarc beyond the reach of the ordinary amateur, but as an indication of the way in which the 16mm. film is steadily gaining public support, its introduction is an advance of very considerable significance.

PAILLARD CAMERA PRICE REDUCTION

We are glad to announce that, consequent on the continually increasing demand, it has been found possible to reduce the price of the Paillard H cine camera with Dallmeyer 1″ f/1.5 speed anastigmat from £55 to £45. This very substantial reduction came into operation yesterday (March 15th).

R.P.S. KINE SECTION

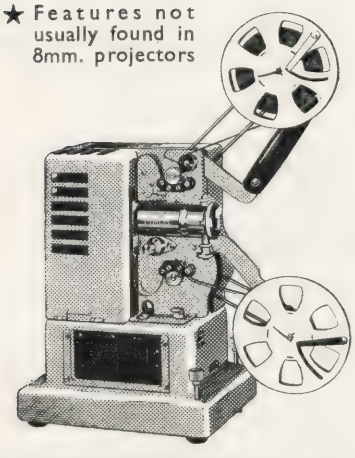
At the meeting of the Kine Section of the R.P.S. held on Friday, February 25th, the first half of the programme was occupied by Mr. Charles E. Leach, late Divisional Detective Inspector at Scotland Yard and now Chief of Leach's Detective Bureau. After outlining the nature of the private detectives' work and their important functions in connection with commercial and similar cases, Mr. Leach told the audience of the taking of the first film used in this country in connection with the detection of crime. The size was 9.5mm. and his son, Mr. Kenneth B. Leach, hid the camera in his cap between shots. He was able to obtain unmistakable evidence of persons who were stealing from a large bacon store.

Mr. Leach then showed the audience two films; the first showed the behaviour of cars on a certain section of road and the dangerous nature of the adverse camber and this evidence cleared Mr. Leach's client from a very serious charge in connection with a motor accident. The second film showed the activities of a band of thieves who were stealing building material. One amusing incident showed that it took the combined efforts of six men to unload one small fireplace.

On March 25th there will be held at 7 p.m. at 35, Russell Square, the Annual General Meeting of the Kinematograph Section of the R.P.S. Only Members, Associates and Fellows are permitted to attend.

The Siemens H-8 Projector possesses all these features

★ Features not usually found in 8mm. projectors



★ The famous Siemens optical system gives an unusually brilliant light and very even illumination over whole picture area. Siemens H-8 gives clear, brilliant, flickerless pictures up to 6ft. wide.

★ Visible reverse. ★ Still pictures of great brilliance.
★ Optical framing. ★ Interchangeable 2 and 3 bladed shutter.

Easy cleaning gate ● Silent running, a great advantage where projection has to take place in a small room ● Very easy and quick threading due to heavily recessed gate section ● Built-in, enclosed resistance makes for ease of portability and convenience ● Choice of 25 or 35mm. lens ● Hand and Motor rewind ● Safety shutter ● Adjustable running speeds ● Grouped controls for ease of operation in the dark ● And the high quality and precision finish common to all Siemens apparatus ● Available in a beautiful grey finish, **£37 10 0.**

ASK YOUR DEALER TO SHOW YOU THE SIEMENS H-8

Other Siemens projectors are the "Home" 16mm., £32 10 0. The "Standard" 16mm., £52 10 0. The Sixteen-Nine (interchangeable for 16mm. and 9.5mm.). £59 10 0. The Superlux, 16mm., £75. Ask your dealer for literature.

Cinepro Ltd.

1, NEW BURLINGTON STREET, REGENT STREET, LONDON, W.1

Telephone: Regent 3385-6

Your Problems Solved

Several readers have written to this department recently asking for help or advice on standard 35mm. equipment. "Amateur Cine World" is not prepared in any way to encourage the use of this gauge of film and strongly deprecates its use in the home under any circumstances whatever. Ordinary 35mm. nitrate stock is highly inflammable and should only be used under proper conditions such as are found in the professional cinema theatre. It should be realised that every piece of inflammable film that finds its way into the ordinary home is a source of grave danger and is likely to set back the advance of safe sub-standard film.

GENERAL QUERIES

1. *I enclose a piece of reversal film. Is the veiled effect due to under-exposure, under-development (1st) or slight fogging?*
2. *After desensitising pan film, what type and intensity of light is permissible?*
3. *Is it possible to have the Gevaert reversal first developer made up to three times normal strength?*
4. *In my ordinary photography I am used to developing by time and temperature. Would using the Avo H-L meter allow me to do the same for reversal film, as though I have now processed some 20 films I still think inspection a very variable factor?*
5. *Will I be able to use the Avo H-L meter for ordinary photography as I am thinking of changing my normal Avo for the new model?*
6. *Is there any advantage in using fine-grain developer for second development or is a standard M-Q just as good?*
7. *In my interior work using 3 Photofloods in aluminium reflectors, I find that due to doing portrait photography, I can light close-ups, but fail in shooting groups of two or more people, getting heavy shadows and a general gloominess. Should I use top-lighting for general illumination? As an example, could you suggest a lighting plan for two people grouped round a table placed against a cream coloured wall, using 5 Photofloods if necessary?—H.B.F., Liverpool.*

It is no trouble at all to answer your queries, particularly when they are stated concisely and are set out in a straightforward manner.

1. It is a little difficult to state the precise cause of the veiling on the section of film which you enclose. It could easily be any of the causes which you suggest. From the remainder of this reply you will be able to see at what stages you can make sure of this not happening again.

2. Generally we prefer not to desensitise, but rather to work to time and temperature methods, with strict routine in processing. If, however, you do wish to adopt this method, we would suggest that you do not work with a higher intensity of illumination in the dark-room than you would normally use for bromide papers.

3. Although we have not personally experimented with making up the Gevaert developers at three times normal strength, we should not expect any difficulties provided that the two solutions forming this developer were kept separate. The No. 2 solution, NaOH, is already fairly concentrated though as you will realise. We suggest that you obtain a copy of the new Gevaert booklet.

4. We would definitely agree to your suggestion about using a meter to control your camera exposures and then working strictly to time and temperature in processing . . . this method removes so many of the variables of which you justifiably complain. Correct exposure and standardised processing will give infinitely better results than incorrect exposures and modifications in the processing to attempt to compensate for the first errors. This becomes more obvious when it is realised that the balance of silver in the emulsion has to serve for both the negative and the positive stages in the processing and an upsetting of the balance by modified treatment must cause a deterioration in the final quality.

A production still from the Salford Society's production 'Aunt & Ankle.'

5. We do not think that you will experience any difficulty in using the Avo-Smethurst High-Light meter in your ordinary work, once you have got used to the new principle of working with it.

6. We do not think that there is anything to be gained by using a fine grain developer for the last stage, as the bigger grains in the emulsion are developed up in the first developer and the smaller (finer) grains are left to form the positive image.

7. We do not think that you will find top-lighting will do much to help you in dealing with groups. We suggest that you make a series of tests with your lighting for this purpose. In the first place we suggest that you arrange your lighting to the left and right of the camera, say two or three lights on one side and one or two on the other, depending upon your total number of lamps available. Keep the lighting frontal and flat, so that you will get plenty of light coming from the direction of the camera. This will provide you with a basic scheme

(*Continued on next page*)

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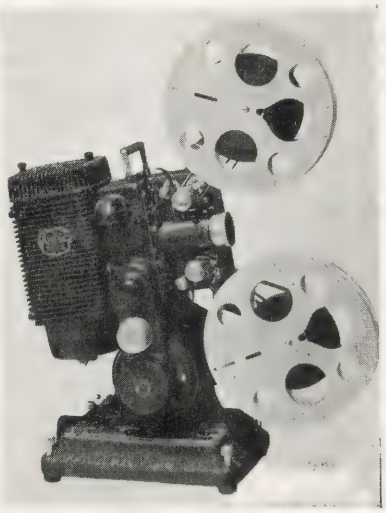


PROJECTOR

AMPRO LEADS THE FIELD

A de-luxe Silent projector which can NOW, or at any future date, be converted to the standard model N Amprosound. The new type shutter, superior condenser system and 750 watt lamp provide results which hitherto had not been considered possible in 16 mm. projection.

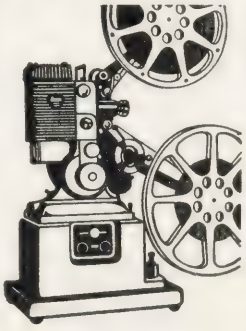
THEATRE-LIKE QUALITY
AMAZING BRILLIANCE
ROCK-STEADY PROJECTION

Price £63 0 0

Complete with Carrying Case

ASK YOUR DEALER TO DEMONSTRATE

AMPROSOUNDS



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THE POCKET MANUAL OF MOVIE-MAKING

The Amateur Cinematographer's Diary is a veritable *vade mecum*; it is almost as indispensable to the amateur as his camera; hundreds of facts, figures, tables and formulae in handy form, together with short articles on various aspects of movie-making.

Contents include Sections on

- EXPOSURE
- LENSES
- FILTERS
- PROCESSING
- PROJECTION
- EDITING
- TITLING
- TRICK EFFECTS
- CUSTOMS
- THE LAW

PRESENTED FREE WITH EVERY COPY
An ingenious exposure calculator for artificial light which shows at a glance the exposure required with any given number of lamps at any given distance, for any type of film.

2/6, 3/- and 3/6
according to style of binding

The 1938 edition of this famous diary appears in a new handy size which can be carried comfortably in pocket or camera case. It is beautifully produced in three special bindings: pluvisin art leather cloth, rounded corners, brown-gold fancy edges, 2/6 (by post 2/9); morocco-grained British leather, rounded corners, gold edges, 3/- (by post 3/3); brown polished croc. calf, rounded corners, gold edges, 3/6 (by post 3/9). The 3/- and 3/6 editions contain a season ticket pocket opening at the back.

The Amateur Cinematographer's Diary, 1938

GET YOUR COPY NOW from your dealer or from the Publishers, "Amateur Cine World," 300-304, Gray's Inn Road, London, W.C.1.

Replies to Readers

(*Continued from previous page*)

for working . . . as you find out the illumination of the scene provided on the screen by this rather 'flat' method, you can then try adding 'accent' light on your principal characters, in order to 'lift' them out of the general lighting for exposure purposes alone.

SCREENS

I am adopting a room for projecting purposes and as I use a talkie machine, I should like to have the speaker at the rear of the screen. Can you recommend any screen material that would be suitable for this purpose? The screen would, of course, have to allow the sound to come through.—E.W., Sheffield.

The only perforated screens which we know of have rather large perforations since they are generally intended for professional theatre work and for this reason might not be very suitable for a small sub-standard theatre. However, we suggest that you get in touch with the Bulman Jupiter Screen Co., Ltd., of 94, Wardour St., London, W.1. and ask them to let you have full particulars of their products—mention the size of screen you will want and ask them about the method of suspension. We do suggest, though, that you will quite satisfactorily preserve the illusion of the sound coming from the screen—provided your nearest seats are a little way from the screen, of course—if you have your speaker/s either just above the centre of the screen or just below it. The perforated screen may tend to cause a slight loss in quality in addition.

LATITUDE

(1) *Is the permissible margin of error of colour film greater or less than ordinary pan?*
(2) *Can shots be taken from an aeroplane at the normal speed of 16 frames per second? —D.L., Surrey.*

(1) Generally speaking the latitude of permissible margin of error in exposure with colour film of any type is less than that of black and white. We suggest that you get in touch with Messrs. Kodak Ltd., from whom you will presumably buy your colour film for your 8mm. camera and ask them to suggest a suitable rating for use with your Bewi meter. They also publish an excellent exposure table for use with their colour film, so that with these two aids you should be assured of a fairly accurate reading.

(2) Shots can be taken from an aeroplane at 16 pictures per second . . . but wherever possible it is suggested that an increased speed be used in order to 'flatten out' any irregularities due to the vibration or bumping of the plane.

BLACK FILM-DYE

Is there any black stain suitable for blackening odd lengths of film for use as dark leaders? A.R., London.

We would suggest that you try one of the solutions which are used for blocking out sound tracks—one of these we believe is known as Movietone ink. You might make enquiries of Cinema Traders Ltd., 26, Church Street, London, W.1. The telephone number is Gerrard 5287.

CLEANING FILMS

Is methylated spirit useful for cleaning films? I have had recommended for use in humidor cans a solution of equal parts of glycerine and water, is this satisfactory? Do the hardening (non-scratch solutions) shorten the life of a film by making it more brittle?—R.C.S., Surrey.

1. We should not advise the use of any inflammable spirit for cleaning films—methylated spirit may tend to leave smears as well. It is not recommended.

2. We believe that glycerine and water will serve for humidification, but we do not suppose that it would be as effective as a solution properly compounded for the job.

3. As far as we are aware, none of the special non-scratch processes render the film any more brittle and the whole point of treating the film is to render its life as long as possible.

TITLING

I have a Dekko camera with a Taylor Hobson f/2.5 fixed-focus lens. Can I use a Woolworths spectacle lens for titling and short distance work with this lens; if so, what number lens should I use and what area would it cover?—S.B.P., Devon.

Certainly you can use a Woolworths spectacle lens for close-up work with a fixed focus lens. You will find that these lenses are marked with a number, e.g., 24, 30 or 36. These numbers indicate the focal length and they can be taken to indicate the distance at which the title-card should be placed from the lens of the camera in order that it shall be in focus.

The area covered at various distances is approximately as follows:—

12" ..	5" x 4" title card	Always allow a little margin of extra black card.
24" ..	10" x 8" ,,	
36" ..	15" x 12" ,,	

BLENDUX SPEED FIGURES

When using my Blendux meter in photo-flood lighting, should I work according to the reading given or stop down?—J.M., Cheshire.

We see no reason at all why your Blendux Cine meter should not give you excellent results when working with artificial lighting and any film material. Do not stop down from the readings obtained, but accept the figures given by the agents in this country for the Blendux meter for the particular type of film material which you are using.

LIGHTING

I wish to try making titles by using back lighting and I should be glad to know if there is any difference in the exposure to that used for front lighting. I use two 100 watt pearl lamps in reflectors and propose swinging them round to the back of a ground glass screen on the front of which the letters will be stuck.—K.T., Glasgow.

We suggest that you will have to take a fair amount of care in placing your light sources behind a ground glass screen in order not to get 'hot-spots' of light from the two lamps and reflectors, but apart from this there would appear to be no sound reason why you should not use this method of lighting. We suggest that you take your exposure reading from the camera position and would refer you to the article on this subject in the August, 1937, issue of *Amateur Cine World* on high-light meter readings on titles.

DUFAYCOLOR

I have purchased some Dufaycolor 9.5 mm. films to expose in the new type Dekko camera having a detachable gate, and fitted with f/1.9 1 inch Ross lens.

In an article in a recent issue of "Miniature Camera World" the author states that the error of focussing Dufaycolor with a 1 inch lens is considerable. I have written to Dufaycolor enquiring about the thickness of the new 9.5 mm. film so that I can calculate the error for my own lens. I am able to do so by application of the optical formula $\frac{1}{v} - \frac{1}{u} = \frac{1}{f}$ *but I have no idea how to re-calculate the new depths of focus for the new lens settings. I rather think the depth of focus will be decreased but I would like to know how to calculate it when the circle of confusion is given. As I may have to use my lens at f/2.5, the change in depth of focus would be important.*

I shall also be pleased if you would inform me if you know of any special difficulties or points which need watching when using Dufaycolor film for 9.5 work. I intend to use the exposure table enclosed with the film and would like to know whether you have found it satisfactory.—R.G.F.F., S.W.16.

We do not think that you will have any difficulty in refocussing once you have determined the thickness of the Dufaycolor film. The lens focus must merely be set *back* for precisely the same distance, and you will find that this means that the focussing index mark can be supplemented by another one lightly scratched or otherwise marked on the rotating jacket of the lens. This new mark will give a correct indication of both focussing distance and depth of focus, so that no special calculation is required. The position of the new index mark can be found by finding the new position for the Dufaycolor film, and then finding what focussing distance this would correspond to (by the formula you quote) on the original lens setting. Thus, the infinity mark for the normal setting (lens exactly 1″ from the film at its optical centre) will correspond to 1″ ÷ x (x = thickness of film) with Dufaycolor, so that the lens will actually be focussed on a nearer object. The focussing distance associated with 1 ÷ x″ for the ordinary film can then be found, and it can then be seen that when the lens is focussed to infinity on its scale, it will be actually focussed for Dufaycolor on a nearer distance which is known. The mark for the new index can then be made opposite the appropriate distance number on the scale of focussing distances.

There is naturally a slight loss of definition due to the screen of the film, so that depth of focus is rather larger than with an ordinary film under average circumstances. You will find that the exposure guide is quite reliable, but as it is for ordinary circumstances only, there will be definite alterations required under specific circumstances. It is a claim of the High-Light exposure system that its use will match colours in colour cinema film provided that the quality of the light remains unchanged.

Care should be taken that the back of the gate of the camera is really smooth, since the emulsion is in contact with it, and scratching is rather more likely than with ordinary monochrome film.

PROJECTING THROUGH GLASS

Can you give me any advice about projecting through glass? How much light is lost? Does the distance between the lens and the glass matter? Is special glass required?—E.G.B., Surrey.

Projecting through a glass porthole does not generally present much difficulty, provided that the light beam goes through the glass at right angles to the plane of the glass and not at an oblique angle. If this latter occurs, then the light beam is very liable to be distorted. In any case, the best possible glass should be used, such as ¼ in. polished patent plate, which has been ground parallel and polished afterwards. Such glass may be obtained from Messrs. J. Hetley & Co., of 35, Soho Square, London, W.1. As it is fairly expensive, the projector should be arranged as close to the port as possible so that the cone of rays passing through the port is not of large area. The glass should be carried in a felt lined surround so as not to transmit any more noise than is necessary. If the projector is going to be placed in a

(*Continued on next page*)

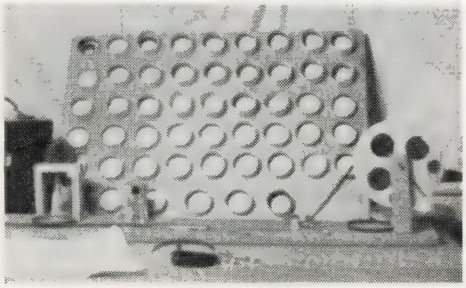
A *Useful* *Editing* Rack

The equipment required consists of a piece of ply or similar wood on which is glued the two halves of ordinary ointment boxes obtainable from any chemist. The bottom and lid are both of sufficient depth for sub-standard film and both can therefore be used.

The rack consists of the following items:

Plywood 27″ x 29″ (any odd piece)	Cost	4d.
25 ointment boxes (large) ..	,,	6d.
Glue	,,	Nil
		10d.

The boxes are first mounted on the wood and when dry they are numbered on the inside from 1-50, etc., Film is wound into small reels and placed into them; as editing proceeds the film tends to unwind and grip the sides of its box, thereby becoming semi-permanent and not likely to fall out. The film can be inserted in shot sequence or in any way suitable to each individual procedure, but each section as it is cut can be found at a glance and the final splicing job becomes simple. A valuable gadget to have and one that is within the reach of everyone. (H. Edwards, of 100, Heston Road, Heston, Middlesex, is awarded half-a-guinea for this hint.)



"EGOFIX" 16mm. Reels

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brand new, unused, highly machined and beautifully finished. "Two Reels for the price of One"

● **25/- for Two** ●

5 days' approval against remittance (Foreign enquiries, carr. and duty paid to destination)

★ INSIST ON "EGOFIX" ★

DE VRY—

The Leading "TALKIE"

The Projector that is still going when others have worn out, at high-speed 24 pictures. Double exciters (a patent feature—slide one in position if other fails WITHOUT stopping the show). 35mm. Theatre type Sprocket-fed (by rotation—no claws to push in and out of film perforations). Swing-up reel arms (no screws to fiddle and fix). Illuminated controls (seen in the dark). Full-size 35mm. theatre sound head (hence highest purity). Built from the bottom upwards for Sound (not a silent-adapted machine). Full-size component amplifier of expensive design but built for sound and "long life." 750 watt direct illumination. 8 watt (18 watt peak) amplifier (fill an ordinary cinema)

● **£135!** ●

"The Finest Talkie money can buy."

"TAKE YOUR OWN PERSONAL TALKIES"

16mm. RCA Sound Camera, silent or sound speeds, takes your own private personal "talkies" as simply as silent films. Turret head and small, compact and portable. "No one with a Sound Projector should miss getting one of these cameras NOW, to prepare for summer sound filming." Takes Monochrome or Kodachrome film. Just think—Natural Colour pictures AND "Talkies" this year! Camera sent on 7 days' approval against remittance. Immediate refund if not delighted. Exchanges.

USED SALE BARGAINS

9½mm. Coronet Projector, no claw sprocket drive £3 19 6
16mm. Bolex Projector, 100 watt resist. £3 17 6
16mm. SP Talkie Projector, silent or sound speeds, snip £35 0 0
G3 Bolex, 500 watt, takes 8, 9½, 16mm., like new, £60 for £39 10 0
16mm. Bell-Howell Camera, f/3.5, 100 ft., case, like new, snip £12 12 0
9½mm. Dekko Camera, Dallmeyer f/2.9 £4 17 6
16mm. Bell-Howell Projector, 1,000 watt model, 1,600 ft. arms., list £120, snip £65 0 0
16mm. Victor Bronze Projector, 500 watt, automatic film trips—shuts off if loops take up, case, £50 for £21 10 0
16mm. Talkie Films, "Father Thames," 2 reels; "At the Zoo," 2 reels; "Desert Cities," 4 reels, few left .. reel 45/-
16mm. Victor Bronze Camera, 3 lens turret, multi speeds, audible footage, visual focus, case, lovely outfit, £54 .. £25 0 0
9½mm. Miller Camera, f/2.6 speed, 3 speeds, all inlaid, leather covered, de luxe £4 17 6
8mm. Keystone Projector, 200 watt, resist., snip £8 17 6
16mm. De Vry, 200 watt Projector, £19, like new £9 17 6
16mm. G.B. Talkie Projector, £175, like new, snip £75 0 0
16mm. Ensign Simplex Wafer Camera, f/3.5, can be carried about daily, 1″ thick only £11 11 0
16mm. Ampro Projector, 500 watt, Talkie, list £115, unmarked, as brand new £75 0 0
Reels, 9½mm. "Egofix," 300 ft, 5 for 7 6
16mm. De Vry Sprocket Silent Projector, 750 watt (or 1,000 watt), no claws, 1,600 ft., adaptable to "talkie" later, £85. £45

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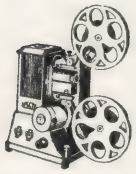

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(Continued from previous page)

box for sound insulation, then the box should be lined with some such sound-absorbing material as sponge rubber or Celotex-lined board and the machine itself stood upon a sponge rubber mat. (Woolworths kneeling mats are quite suitable).

Ace Movies' latest production in the making. This, and the illustration on page 27, shows members constructing sets for the film.

DAMAGED SPROCKET HOLES

Owing to a distorted pressure plate in my projector, the sprocket holes in portions of my films have been damaged—on one side of the film only—causing a downward elongation of the holes sufficient to cause "jumping" on the screen and, in some cases, the loss of the lower loop. Is there any satisfactory method of repairing this damage?—D.W., Hants.

We do not think that the barely perceptible difference (which is not discernible to any great extent with a tapered gauge pin) on the marked sprocket holes on the strip of 16mm. film which you sent, can be the likely cause of jumping on the screen. We strongly advise you to return your projector to the makers for overhaul before doing anything further in this matter. We think that the machine must have received some out-of-the-way bad handling to be at fault, because we have always found that the equipment you use is particularly reliable at all times and rarely goes wrong under normal conditions of wear and use.

SPLICING

I have titled an 8mm. film, the titles having been inserted by the usual method of splicing. The photography is sharp throughout the film and the titles are in focus. At the point of reaching a title in course of projection this is slightly out of focus. I presume this is due to the thickness of the splice passing the gate of the projector. If I had a copy taken from the film, am I correct in thinking that this would rectify the trouble?—H.L.B., Surrey.

We should assume that you are quite right in your suggestion that the thickness of a splice is responsible for the image immediately after the change of scene being slightly out of focus—on a title, of course, slightly unsharp lettering would probably be more noticeable than an ordinary scene. You might, perhaps, effect a slight cure by increasing the pressure on the gate, but this would probably be attended by the risk of scratching the film.

Provided that there was sufficient contact pressure at the printing aperture when the duplicate film was made, a copy would, of course, settle this trouble.

EXPOSURE WITH FILTERS

Is it necessary to give increased exposure when using a sky-filter?—H.H., S.W.8.

It is necessary when using a filter to increase the exposure given in order to compensate for the loss of light absorbed by the filter dye. With a sky-filter, however, where only a portion of the scene in front of the camera is affected, it is usual to recommend that no increase in exposure is given, since the function of the sky-filter is to darken the sky relative to the foreground and the latter must still be given the original exposure to match.

In any case, the average light yellow filter only requires an exposure increase of twice normal, so that the error involved in giving

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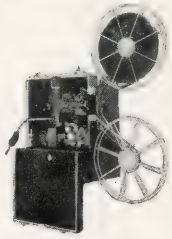

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exposure according to ordinary meter reading is not on the whole any greater than that involved in the average visual or photo-electric exposure meter.

If it should happen that the image turns out a shade dark for taste, 25 per cent. or 50 per cent. more exposure may be given to correct the fault. It is unlikely, though that this will occur provided that the sky-filter is correctly placed about half an inch in front of the front component of the lens. No sky-filter should be placed right up to the lens, as if it is put in this position it has no effect on the sky and only has a general filtering effect on the entire scene.

LIGHTING

I should be extremely obliged if you could let me have the following information :—

1. *The approx. candle power of one Photoflood lamp.*

2. *The number of Photofloods required to light a 'set' 12 ft. wide by 10 ft. deep (top and side lighting) using Pathe 9.5 panchromatic stock with f/3.5 lens.*

3. *Make-up (colour) required for man about 55 years, rather pale complexion (Robertson-Hare type, but somewhat older) to use with Photoflood lighting and Pathe pan. stock.—L.M., Glam.*

1. The photoflood bulb may be regarded as giving an approximate output of nearly 1,000 candles.

2. Using normal pan. with f/3.5 lens on a set the size you name you would require about 4,000 watts of half-watt light. The modern photoflood is equivalent to about 750 watts of ordinary half-watt, so you would therefore need about 6 photofloods in reflectors. The actual quantity needed varies with the colour of the set and the position of the light.

3. Make-up charts showing suitable colours for different types and different films can be obtained from Max Factor, Ltd., 49, Old Bond Street, W.1., and L. Leichner, 32, Acre Lane, London, S.W.2.

TITLING

Can titles be taken with Taylor Hobson f/2.5 lenses without using a supplementary lens?—R.F.D., S.W.3.

1. Titles can be taken with any lens without supplementary lenses, provided that the subject is of such a size that it can be placed at such a distance as to enable it to be brought into focus by the lens. For example, if your particular T.T. & H. f/2.5 lens will focus down to 2 ft. you will not need any supplementary lens if you prepare a title card of the size which is covered by the lens at 2 ft. If, however, you wish for any reason to use a smaller card at a closer distance to the lens, you should focus the main lens on infinity and use a supplementary lens whose focal length is exactly equivalent to the distance between the main lens and the title card.

HYPERSENSITIZING

1. *In the case of hypersensitizing a Super Panchro film (Gevaert 9.5mm.) how long should the film be kept in the mercury vapour?*

2. *How many stops may I close down my lens (using a photo-elect. cell)?*

3. *Must the film be developed within two or three days after exposure being done?—M.J.B.*

1. We suggest that you leave the film at least four days in the mercury vapour—longer will not do any harm, as once the film has reached the maximum of hypersensitization it cannot be hurt nor increase in speed by prolonging the treatment

2. Try closing down one stop with this particular film (Gevaert Super Panchro Film).

3. The increased speed due to the mercury hypersensitization disappears in from three to four weeks so that it is best to process the film as soon as possible to take advantage of the increase in speed.

SCREEN CONVERSION

Can I put a matt surface on my folding silver screen? It is an expensive one so I do not wish to damage it.—L.J.

We should not like to attempt the conversion of your rather expensive folding screen by any home-made efforts. However, we might suggest that you get on to the manufacturers of the screen which you have and ask them whether they cannot supply you with a new piece of matt white fabric to replace the material fixed into it at present. In this way you could possibly make the change very cheaply and yet still be able to re-use the aluminium surface should you ever find it necessary.

On the other hand, you might like to try an experiment or two before you finally make your decision to change-over. We would suggest that you get a sheet of good plywood, say about a ¼" in thickness and use this as the basis of a home-made screen. You could add a frame round it to give it rigidity if you desired. Give this frame one or two coats of a good matt white paint and finish the surface very carefully with some fine sandpaper, taking care not to get any definite rubbing marks in any particular direction. An enclosing border of matt black paint to bring the white area down to the size you usually project your films and the job will have a thoroughly professional finish.

SCREEN PAINT

Can you tell me whether a flat wall (at present covered with white washable distemper) could be sprayed with a paint and used as a screen? If so, what paint do you advise?—G.V.J.

Provided that your wall surface is reasonably smooth or could be rendered so fairly easily, we see no reason why you should not use it as a screen. Whether you have a white or a silver screen would rather depend upon the shape of the hall. If it is long and narrow, then you would be better off with a silver surface, since most of the light from this type of surface is reflected back to the audience over a relatively narrow angle.

However, if the hall is more nearly square in shape, then a white surface would be better, since the distribution of light from such a surface is very much more even whatever the angle of view. For making an aluminium surface, we would suggest that you first of all prepare a matt white surface with some such material as a flat white poster paint, finishing it off when dry with fine sandpaper. This will give a better foundation for the aluminium paint than will the cream colour and also you can stop work at this stage and try the projector on it and see how a white screen would serve. If the hall is narrow, then continue and cover the prepared surface with ordinary aluminium paint. When it has dried, set

(*Continued on next page*)

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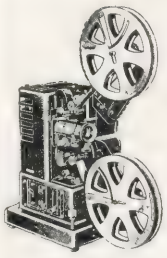
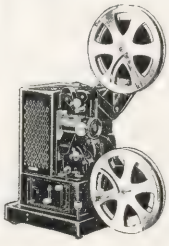
Siemens projectors are of unique design, incorporating many features not found on other machines. They are reliable and portable and R. G. LEWIS (CINE) have no hesitation in recommending them to the enthusiast who uses his machine a great deal.



HOME

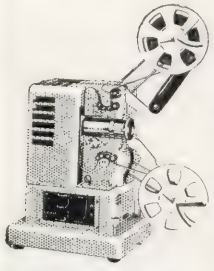
The Siemens Home Projector is fitted with a 200 watt lamp and has a built-in resistance. The method of transport is by means of claw and sprockets and the gate swings out for cleaning. Capacity 400 ft. 16mm. films. **Price £32 10 0**



SIXTEEN NINE

Siemens Standard and Sixteen Nine projectors incorporate the famous Beta movement for transporting the film, no claws are fitted and thus film damage from this source is eliminated. A 250 watt lamp is fitted, but this can be replaced with a 200 watt if a small screen is employed.

Standard .. **£52 10 0**
Sixteen Nine **£59 10 0**



H 8

The model H8 is for 8 mm. films and accommodating 400 ft. of film gives a continuous performance for 32 minutes. A 200 watt lamp is fitted and the illumination on the screen leaves nothing to be desired. This model is finished in Grey.

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YOUR PROBLEMS SOLVED

(*Continued from previous page*)

up the projector and determine its normal operating position and carefully mark out the limits of the picture area on the wall. Draw in a firm border, about half-an-inch or an inch, depending on the size of the area of the picture and then paint round it a wide matt black border.

REDUCING UNDER-EXPOSED FILMS, ETC.

(1) *Do you know of a processing station for 9.5mm. films who lighten under-exposed film?*

(2) *Is there any firm that enlarges 9.5mm. to 35mm. ?—K.C., Surrey.*

1. We regret that we do not definitely know of any firm who will undertake the reduction of dense 9.5mm. films, but would suggest that you get in touch with Pathescope Ltd. Generally speaking, such procedure is always rather a risky business and should only be done as the last possible thing if the film merits it. The results are not usually very satisfactory. You might also approach the firm mentioned in section 2 of this enquiry.

2. We understand that Messrs. Sub-Standard Laboratories, of Dean Street, London, W.1. undertake enlarging to 35mm. and we suggest that you get in touch direct with them. They might also be able to help you over item 1.

FILTERS

1. *Does a filter brighten up shadowed parts of a picture?*

2. *When there is a good deal of light and shadow in a picture do you advise the use of a filter?*

3. *When using a filter for shots against light, is it necessary to close down the diaphragm by one point, as is done usually when taking with full light on the subject?—A.D., S.E.21.*

1. The purpose of the filter is generally to control the contrast of the picture, i.e., with white clouds on a blue sky a light yellow or green filter will restrain the blue sky (most films being over-sensitive to blue) and allow the white clouds to register their full brightness. A filter can hardly be said to brighten up the shadows, for this is generally a matter of correct exposure. A good exposure meter will give you such information accurately and reliably.

2. In view of the fact that a filter does tend to increase the contrast in a scene, one already containing deep shadow and hard high-lights will merely be rendered still more contrasty.

3. If a filter is used in shots which are taken against the light, i.e., under conditions where strong and harsh contrasts already obtain, the contrast will be increased, as has been stated. Rather than closing-down the aperture by one point, it should be opened up at least one stop and probably two, in order to compensate for the unlit and shadowed side of the subject nearest the camera. The addition of a filter with a factor of say x2, will need another and further increase of one stop BIGGER not smaller.

PROJECTOR LAMPS

1. *What is the voltage and current taken by the Pathe Type 'C' motor for their 'Home Movie' Projector as I wish to have a transformer made?*

2. *My projector is fitted with the 'Lodex' lamphouse and uses an Osram 10 volt 50 watt lamp. Can you tell me of any other lamp I can use in this lamphouse without altering it? If more powerful (on the screen) I can have the transformer made to suit it.—M.G.L., London.*

1. The Pathe type 'C' motor for the "Home Movie" Projector consumes 0.3 amps at 110 volts.

2. We consider that the 'Lodex' lamphouse equipment represents the practical limit of efficiency with this particular machine. If a higher power lamp was used it would be of different size and shape and the filament would have different area and position relative to the gate. This would necessitate redesigning the lamphouse and the optical arrangement of the projector and the increased heat produced would necessitate forced draft ventilation.

Educational Films by Amateurs

To the Editor,
"Amateur Cine World."

Sir,—I was very interested in the two letters on educational films in your March issue. Mr. Wain should get in touch with the British Film Institute, which gives details as to the sources from which films on any subject may be obtained.

In reply to Mr. Edwards, who raises the question of what he calls a "market" for educational films made by amateurs, I think his problem more imaginary than real. If amateurs would make really good 16mm. films for class-room use, they would have no difficulty in finding a ready market for their productions. I instance the films made by Mr. W. H. George of Chesterfield, distributed by Visual Education Ltd., and also "Industrial Requirements" made by the London Schools' Film Society. I know that several Education Authorities have purchased films made by these amateurs.

Liverpool, 19. THOMAS HODGE.

Sir,—I was interested to read the correspondence in *Amateur Cine World* on amateur educational films and your editorial which prompted it. I sympathise with the aims expressed but I doubt very much whether the amateur is well advised to paddle in the educational stream. Why not leave this kind of thing to the professionals?

Doubtless it is an excellent thing that the amateur should appreciate the potentialities of substandard film and aim at something more significant than, as Mr. Andrew Buchanan puts it, pictures of a baby on a lawn or of an aunt paddling. But I see no reason why his realization of this should suggest to him that he should compete with the professional on his own ground. By all means let the amateur make significant films, but do not let him try to commercialise them.

A good film will find its own market, but it should be the aim of the amateur to make his film to please himself and not necessarily to please an audience of a certain type.

Birmingham. C. A. ROBINS.

Late Club Reports

Stoke-on-Trent A.C.S.

Hon. Sec.: H. T. Morfey, 51, Beresford Crescent, Newcastle, Staffs. A visit by Mr. P. C. Smethurst on Feb. 9th was a highlight of a memorable month. The President and his wife, Mr. and Mrs. Day, and Mr. John Martin, both received plaques in the *Amateur Cine World* "Ten Best Films" Competition and the Club film, *Nancy's Garage*, and the Vice-President, Mr. F. A. Young's film, *Sea Breeze*, both received honourable mention.

The following week Mr. H. J. Arundel showed some of his work. His sea scenes in Kodachrome showed that medium at its best and his story film, *Smugglers Cave*, was an interesting children's adventure film in which the cut-in shot had been used with telling effect.

On the 23rd Mr. Martin gave a talk on Kodachrome. He illustrated his subject by some of his own films taken at Whipsnade and around the Cornish fishing villages. As an extra there was a trial film taken with the new Eumig camera, together with shots taken with a Kodak Eight and a Filmo of the same gauge.

Ravensbourne Films

On Wed., Feb. 23rd, the inaugural meeting of this Society was held at 44, Valley Road, Shortlands. The proceedings were opened by the election of Mr. Ferguson-Croome, of Gowrie, Wendover Road, Bromley, as Chairman, and Mr. Leslie Morris, of 36, Cromwell Avenue, Bromley, as Hon. Sec. The Chairman stated that, judging by the enthusiasm shown locally in the proposed society, the time had now come when such an organisation should be formed. He went on to point out that technical knowledge and the possession by individual members of cameras and equipment was quite unnecessary to obtain the fullest enjoyment, interest and instruction from such a society. The members could look forward to many interesting gatherings at the meetings and during actual shooting work on location.

It was obvious from the discussion which followed the formal proceedings that there was sufficient technical knowledge to commence production work immediately; scripts will be considered and possibly more than one production unit will commence working simultaneously. After the meeting two films were shown—*Holiday on the Broads*, 16mm. Kodachrome, by Mr. Dadson, and a very effective colour film, 8mm., was shown by Mr. Ferguson-Croome.

The subscription is nominal and anyone interested in any branch of amateur film-making is invited to write to the Hon. Sec., Mr. Leslie Morris, 36, Cromwell Avenue, Bromley, for fullest particulars.

West London C.S.

Hon. Sec.: A. F. Shave, 14, St. Lukes Road, Westbourne Park, W.11. Having to vacate their premises some while ago, the society had to cease taking an active part in collective producing. Mr. W. Ingram has put his studio at their disposal and here was filmed the current production, *Harry M.A.* It is a slapstick comedy in which jam tarts are thrown about quite a lot.

Suitable accommodation has now been found. There are vacancies for more members. It is not necessary to have cine equipment, provided that intending members are interested and quite willing to take an active part.

A SKATING CLUB CINE SHOW

From time to time the Bournemouth Skating Club hold a display of films of skating. It is not the photography that is criticised but the technique of the skaters.

Another still from 'Aunt and Ankle,' current Salford C.S. production.

At the end of February a display was given by the Chairman (Mr. R. Borlase Matthews) showing colour shots and exhibitions of skating he had taken at Kandersteg. Some of the difficulties of filming under conditions of bright sunlight and deep shade were demonstrated. As skating technique was paramount, slow motion pictures were employed to show the detailed movements of some of the skaters.

NOTE TO CLUB SECRETARIES

Several reports have had to be held out of this month's issue owing to their late arrival. Will secretaries please note that their reports must be received, at the latest, by the date mentioned on the first page of each month's club notes.

British Empire Amateur Film Festival

ARRANGEMENTS are now well in hand for the Festival. In drawing up the various regulations governing the competition the interests of all amateur cinematographers have been taken into consideration.

(*Continued on next page*)

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British Empire Amateur Film Festival

(Continued from previous page)

Any type of film of any width may be submitted. Entrants are reminded, however, that films should not be of extreme length. Films must have been completed during the twelve months prior to the date of the Festival. All films submitted will be shown before the public and the best selected for final judgment. The last date for entries is May 2nd, 1938.

Preliminary viewing of all films entered will be held on the 26th and 27th of May, 1938, in the Education Cinema in the Scottish Pavilion at the Empire Exhibition in Glasgow.

The final screening and adjudications by Mr. Alfred Hitchcock take place in the Lyric Theatre, Glasgow, on Saturday, May 28th.

PRIZES

1. The Empire Exhibition Cup (value £25) for the best film entered at the Festival (to be retained by the winner).

2. Two Cups (value £15 apiece) for the best films entered from :

(a) The British Isles.

(b) The Dominions, India and the Empire (to be retained by the winners).

3. The Victor Saville Cup (to be held by the winner until the 1939 Scottish Amateur Film Festival).

4. The Andrew Buchanan Cup for the best film combining drama and realism (to be held by the winner until the 1939 Scottish Amateur Film Festival).

5. Inscribed Scottish Quaichs (of graded colour to represent first, second and third prizes) for colour and other specialised films.

6. A Novice's Prize.

Supplies of entry forms will soon be available and these may be obtained on application to the Secretary, A. Russell Borland, Scottish Film Office, 26, India Street, Glasgow, C.2.

INTER-CLUB FILM COMPETITION

FOLLOWING is the list of awards in the Inter-Club Competition of the R.P.S. Federation of Cinematograph Societies :—

Challenge Cup, awarded jointly to Beckenham Cine Society for "Safer Beckenham" (16mm.) and the Salford Cine Society ("Safety First," 16mm.).

Certificate of Merit, with special commendation : Whitehall Cine Society ("Birds of the Reeds," 16mm. colour).

Certificates of Merit : Cambridge and District P.C. (Cine Group) ("Springtime for Henry," 9.5mm.). Catford Film Players ("Quids In," 16mm.). Leatherhead Cine Circle ("Carmichael Says No!" 9.5mm). London Amateur Film Club ("The Coronation," 16mm. colour).

The judges were : G. S. Malthouse, J. F. Marshall, A. Vesselo and Basil Wright.

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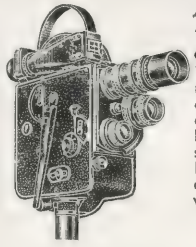

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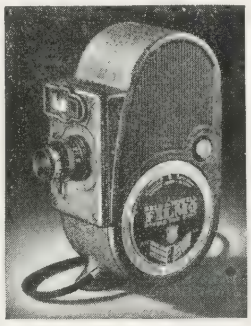

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A CATALOGUE OF AMATEUR FILMS

Sir,—It is with regret that we read that the Salford Cine Society who so very ably undertook the publication of a catalogue of Amateur films, made a loss on the undertaking, and are therefore unable to proceed with any further issues. I think I am expressing the opinion of many club secretaries when I say that the booklet was invaluable when selecting programmes of amateur films, and we ourselves found it of utmost value, and would have willingly paid more for the use of it.

However, without wishing to take matters out of the hands of The Salford Society, The Parkhead (Sheffield) Society have decided to step into the breach and issue a new and later catalogue. We do not intend issuing quite such an elaborate list, but one that will serve the purpose for which it is intended. We should be pleased therefore if all club secretaries would communicate with us as early as possible giving the following particulars :

Name of Society. Address of Secretary to whom applications for films should be made. List of films available for hire. Size, 16mm. 9.5mm. or 8mm. Date film produced. Number of reels to each film. Brief Description. Terms. Societies with films not as yet completed should state approximate date when films will be available. Please address all particulars to Allan Ramsay, 331, Ecclesall Road South, Sheffield, 11.

Sheffield. A. Ramsay

PROJECTOR CONVERTERS

Sir,—With reference to Messrs. Watamps, Ltd. letter in the March issue, I find myself at a disadvantage in replying because I do not know what apparatus they refer to when they suggest that a rotary converter is a simple and fairly inexpensive way of overcoming the difficulty (*i.e.*, the "shunting" of the D.C. user by makers of electrical apparatus).

Messrs. Watamps will agree that "expense" is a relative term. The London agents of a 16mm. S.O.F. projector costing about £140 inform me that a converter for use on D.C. would cost about £25, or could be hired for 15/- per week. The apparatus to which I referred when mentioning the "announcement of a well-known amateur cine house" included two home projectors priced at, respectively, £10 and £30. These might fairly be taken as representing the range of "affordability" of the average amateur in respect of a projector. This being so, I cannot agree that a rotary converter costing an additional £25 (or 15/- per week's hire) is a simple or fairly inexpensive way of making that £10 (or £30) projector usable on D.C. mains. Neither can I agree that that £10 (or £30) projector would cost an extra £25 if it were supplied as a "Universal" or purely D.C. machine.

I am not quite sure where all this argument is getting us but, so far as I can see, the position remains exactly as I stated it. It may be, of course, that Messrs. Watamps are aware of rotary converters which cost much less than £25 each, but even so I personally should not regard a converter as a fairly inexpensive proposition unless its cost was something below, say, 20 per cent. of the cost of the apparatus for which it was required. If Messrs. Watamps can point to a rotary converter costing about £2 which will operate a £10 A.C. projector on D.C. mains, then—they win! Harold B. Abbott.

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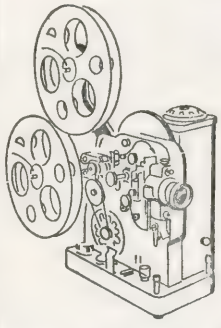

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"Amateur Cine World" Ten Best Films for Glasgow and Manchester

(*Continued from page 6*)

well provided you have taken pains to ensure that technically it is as good as it can be.

And now let us end on a note of apology—from the seventy odd readers who had tickets but neither used them nor returned them, to the hundred and eighty readers who applied for tickets in vain. It was just thoughtlessness, of course, but very hard on those who could not obtain admission—and very galling, too.

Apply Early!

We are glad to announce that the same programme of films as that shown at Film House will be screened at Glasgow on April 13th and at Manchester on April 20th. The Glasgow show is being organised by the Meteor Film Producing Society. Since we desire admission to be free we have naturally made ourselves responsible for the financial arrangements (hire of theatre, cost of printing, etc.) but apart from this we would like to stress that the whole show is being organised by the Meteor Society and to them credit must go for what we feel sure will be a very successful evening.

The show will be given at the MacLellan Galleries. There is accommodation for about 600 and, bearing in mind the demand for seats for the London shows, very early application is advised. Application for tickets should be made at once to Mr. Ian S. Ross, Interim Secretary, 80, Buchanan Street, Glasgow. A stamped addressed envelope must be enclosed.

What the North Can Do

The Manchester show will be organised by the Manchester Film Society. It will take place on April 20th at the Central Library Theatre. In this case there is seating capacity for 280. Write now (enclosing a stamped addressed envelope, of course) for tickets to Miss Marian Hayes, Mayfield, Hough Lane, Wilmslow, Cheshire. At both performances the quality of the projection will be comparable with that of the Film House performances, for Messrs. Cinex are making the journey from London specially for this purpose.

Enthusiasm for film-making is high in the North. Glasgow and Manchester are obvious centres at which the prize-winning films should be screened and certainly the Meteor and Manchester societies are an obvious choice for the organisation of the performances. We are glad to be able to provide an opportunity for them to show the talent for organisation they have exhibited with conspicuous success in the past.

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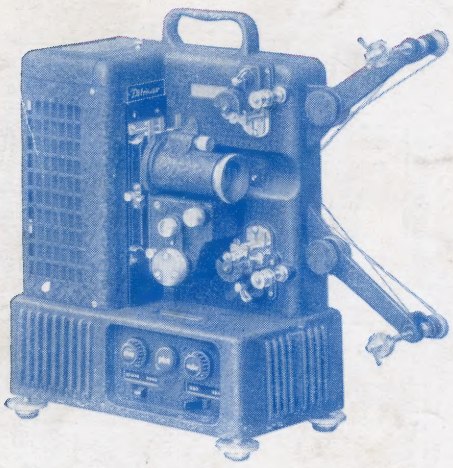

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